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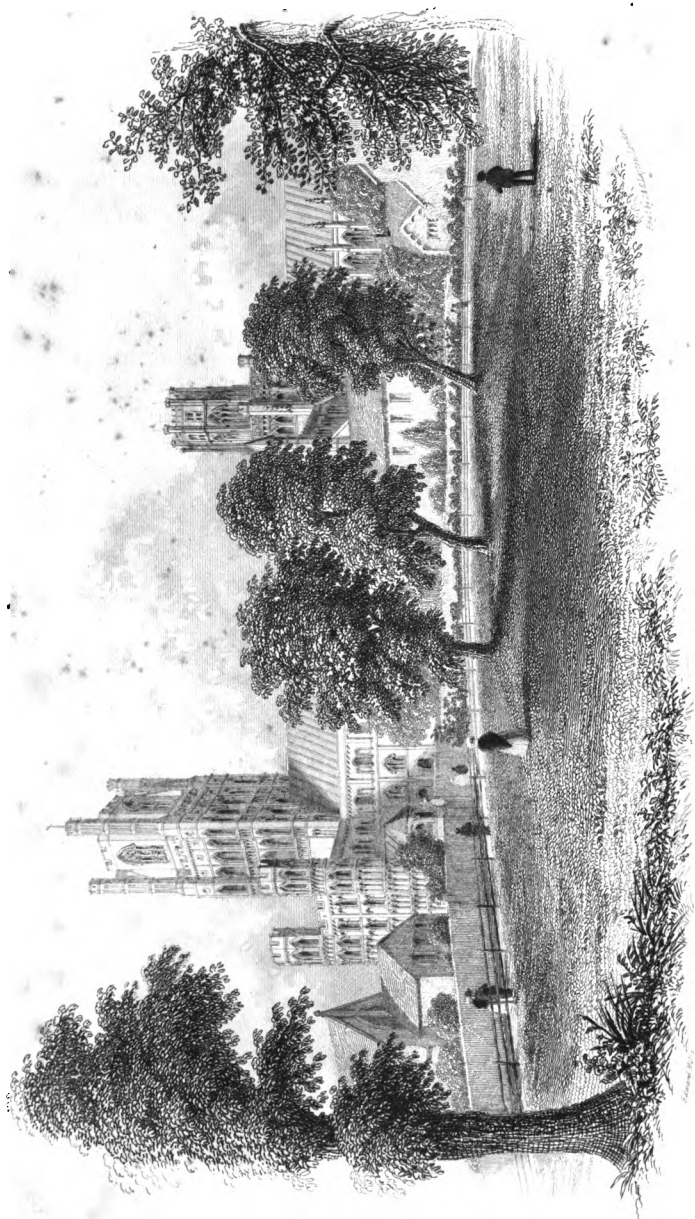


G. A. Camb. 8° 382

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*South-East View of Gory Cathedral.*

*Wm. J. Smith del.*

HAND-BOOK

TO THE

Cathedral Church of Ely;

WITH SOME ACCOUNT OF  
THE MONASTIC BUILDINGS,

4s. 5s.

Illustrated by Engravings and Ground Plans.



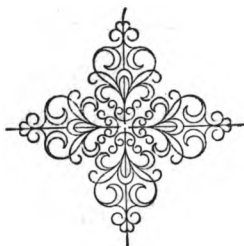
SEVENTH EDITION.

ELY:  
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MINSTER PLACE.






TO  
THE RIGHT REVEREND EDWARD HAROLD,  
Lord Bishop of Ely,  
WHOSE EXERTIONS TO PROMOTE THE SPIRITUAL  
WELFARE OF THOSE UNDER HIS CHARGE,  
ARE ONLY EQUALLED  
BY HIS GENERAL URBANITY AND KINDNESS,  
THIS SEVENTH EDITION OF  
"*A HAND-BOOK TO THE CATHEDRAL CHURCH*"  
OF HIS DIOCESE,  
IS, BY PERMISSION,  
MOST RESPECTFULLY DEDICATED,  
BY HIS OBLIGED SERVANT,  
*THE COMPILER.*



# Advertisement

TO THE SEVENTH EDITION.

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IN introducing another edition of the "HAND-BOOK TO THE CATHEDRAL CHURCH OF ELY" to the Public, the Editor can only repeat the remarks made in previous editions, that he has endeavoured to revise such portions as the progress of improvements and alterations rendered necessary since the last edition was published, and to make it as useful as well as a faithful companion to strangers and others when examining this interesting Cathedral.

The great and costly restorations and improvements made in this Cathedral have elicited the admiration of visitors, not only from various parts of the United Kingdom, but from the Continents of Europe and America, and the Editor trusts that his exertions have, in some degree, been useful to many. The rapid sale of each edition as it appeared has induced him to hope that his labour has not been in vain, but that his humble efforts to point out to the stranger the beauties of this magnificent Cathedral have been of some service. He would at the same time acknowledge with gratitude the kind assistance he has received from those connected with the establishment on all occasions.

*September 1867.*

# Advertisement

TO THE FIRST EDITION.

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**T**HIS Hand-Book is intended simply as a "guide" for those who visit Ely for the purpose of seeing the Cathedral, the remains of the ancient Monastery, and other objects of similar interest.

The Compiler acknowledges himself greatly indebted for much valuable information to the elaborate works of Mr. Bentham and Mr. Millers; and, although he is conscious that his task has been performed but imperfectly, he still ventures to hope, that in the absence of the larger works above referred to, his little compilation will prove both interesting and useful.

*May, 1852.*



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## THE MINSTER.

*(Copied by permission from "Good Words.")*

Stone upon stone!  
Each in its place,  
For strength and for grace,  
Rises stone upon stone!

Like a cluster of rods,  
Bound with leaf-garlands tender,  
The great massive pillars  
Rise stately and slender;  
Rise and bend and embrace  
Until each owns a brother,  
As down the long aisles  
They stand link'd to each other;  
While a rod of each cluster  
Rises higher and higher,  
Breaking, up in the shadow,  
Like souls that aspire.  
While here in the midst,  
'Neath the great central tower,  
The strength and the unity  
Mingles in power,  
And the mystery greatens:  
Nowhere in the place  
Can the eye see the whole,  
Or the sun light the space.  
And here the gloom gathers,  
And deepens to dense,  
While yonder the white light  
Breaks sharp and intense.

Unity! Mystery!  
Majesty! Grace!  
Stone upon stone,  
And each stone in its place.



## Introduction.

---

THE early history of that portion of England which once formed the province or kingdom of East Anglia would, we doubt not, be most interesting, but it is not our purpose to go further into it than may be sufficient to throw some light on the origin of the monastery founded at Ely.

Christianity was first introduced into East Anglia about the end of the sixth century, by Redwald, grandson of Uffa, founder of that kingdom, but it appears that but little progress was made in his time, although Ethelbert, king of Kent, is said to have founded a monastery at Ely, about A.D. 604. Eorpwald, and after him, Sigebert, sons of Redwald, greatly promoted the cause of Christianity, and it was during the reign of of Sigebert that the truths of the Gospel spread over the kingdom; three monasteries were founded, one at Bury St. Edmunds, another at Burgh Castle, and a third at Soham: and the first bishop of East Anglia was consecrated. The pagan king of Mercia frequently



disturbed the tranquility of the kingdom, and Sigebert and his cousin Egric (to whom Sigebert had resigned his kingdom) were both slain in repelling an invasion. Anna, the successor of Egric, met with the same fate; he was a prince greatly esteemed for his good qualities; he married Heriswitha, sister of St. Hilda, the foundress of Whitby Abbey, and had a numerous family, among whom may be named Sexburga, who was married to Ercombert, king of Kent; Withburga, who founded the nunnery of Dereham; and Etheldreda, the renowned foundress of the monastery at Ely, who was born about the year 630, at Exning, in Suffolk, a short distance from Newmarket.

Etheldreda, or Audrey, a princess of distinguished piety, devoted herself to the service of God in early life, but urged by her parents, was married to Tonbert, a nobleman amongst the East Angles, A.D. 652, who settled upon her as dower the whole Isle of Ely; this district comprises the northern half of the County of Cambridge as now divided, and is so called from the fact that Ely was built upon the largest of a number of islands rising out of the waters of the fens. Three years after their marriage Tonbert died, and left Etheldreda in sole possession, who after a short time committed the care of her possessions to Ovin, her steward, and retired to Ely for the purpose of religious meditation, for which it was well adapted, being surrounded by fens and waters, and in consequence was difficult of access. She was again solicited to enter the marriage state, and being induced by her uncle Ethelwold, then king of

East Anglia, she gave her hand to Egfrid, son of Oswy, king of Northumberland and monarch of the English nation, and afterwards became queen by the succession of her husband to his father's kingdom. After the lapse of twelve years she gained permission of her husband to withdraw from court, and retired to the Abbey of Coldingham, where she took the veil; thence she withdrew to Ely, and repaired the old church founded by Ethelbert, at a place called Cratendune, about a mile from the present city, (of which place nothing is now known); but, shortly after, a more commodious site was chosen nearer the river, where the foundations of her church were laid, and the monastery was begun.

The interesting history of this distinguished princess may be read at some length in Bentham's "*History and Antiquities of Ely Cathedral*,"\* but would extend far beyond the limits of this work; we have, however, given sufficient to throw some light upon remarks we may make in subsequent pages, and will now continue our narrative, briefly taking in review the history of the monastery as it is handed down to us.

About A.D. 673 Etheldreda commenced the foundation of a monastery for both sexes, and was installed the first abbess by Wilfred; she governed her house in such a manner as to gain the esteem both of its members and the inhabitants of the surrounding country. She gave the whole Isle of Ely to the monastery as an endowment, and lived and died an example of piety and holiness. Her death took place A.D. 679, and she

\* Bentham's *History*, Vol. 1. p. 45, &c.

was interred in the Conventual Church ; she was succeeded by her sister Sexburga, then a widow, who died in 699, and was buried beside her sister ; Erminilda, daughter of Sexburga, next succeeded ; and the fourth abbess was Werburga, daughter of Erminilda, the time of whose death is not known. Although St. Etheldreda's monastery continued to enjoy a regular succession of abbesses for nearly two centuries, the name of no one of its superiors is preserved. Protected by its situation in the midst of waters, meres, and fens, it was little molested by external troubles till A.D. 870, when it was destroyed by the Danes, the monastery burnt, and the inhabitants put to the sword.

After the destruction of the monastery a century elapsed before steps were taken for its restoration. At length Ethelwold, bishop of Winchester, who is spoken of as "a great builder of churches and of various other works," re-founded the monastery in the year 970, by the direction of Edgar "the peaceful," who then sat on the throne of England. After some time Ethelwold agreed with the king for the surrender of the whole district of the Isle of Ely, by way of purchase and exchange, for the use of the monastery. The king, for certain considerations, gave his royal charter\* granting the revenues, rights, and privileges to the monastery for ever. This charter formed the base of the temporal power given to the church of Ely, for many years after exercised by the abbots and bishops, and although ori-

\* This Charter is given at length in the Saxon language, with an English translation, in the Appendix to Bentham's History

ginally given to the church and monastery of Ely by St. Etheldreda, but, on the destruction of that monastery by the Danes, was assumed by the crown, and after one hundred years, again restored to the monastery by king Edgar.\*

Brithnoth, prior of Winchester, was instituted first abbot by Ethelwold, and appears to have been zealous in his duty; he governed the abbey eleven years, but in the year 981 met an untimely death at the hand of Elfrida, queen dowager of king Edgar. He was succeeded by Elsin, and after him followed successively, Leofwin, Leofric, Leofsin, Wilfric, Thurstan, (the last Saxon abbot, who surrendered the monastery to the Conqueror in 1071,) Theodwin, and Simeon, the ninth abbot, who was a relative of king William, and who recovered for his monastery the lands which had been given to the Normans during the siege of the island. This was the last strong-hold of the Saxons, and cost the Norman king much loss of time, blood, and treasure before he could obtain possession, which was at last effected by the cowardly treachery of the abbot Thurstan. Simeon, like his brother Walkelin, then abbot of Winchester, laid the foundations of a new church (the present Cathedral) A.D. 1083: he died at the age of one hundred, in 1093, after which a vacancy occurred for a period of seven years, during which time the revenues were claimed for the use of the king—William II., after whose death the work was continued by Richard, the tenth and last abbot, who was appointed on the

\* Bentham, vol. 1. p. 72.

accession of Henry I. in 1100, and governed the monastery seven years; progress was also made under Herve, formerly bishop of Bangor, who was appointed administrator to the monastery after the death of Richard, and in whose time the abbacy was converted into a bishoprick, he being consecrated the first bishop.

We have thus endeavoured briefly, and trust not very imperfectly, to bring down our history from the introduction of Christianity into East Anglia and the foundation of the monastery to the period when the present Cathedral was commenced; we will follow it up with a brief summary of the periods of erection of this edifice, reserving the more particular description of its parts for our survey of the building.

There is no Cathedral in England which possesses finer examples of the various successive styles of ecclesiastical architecture than that of Ely; affording excellent opportunities of judging of the comparative merits of each. The Norman portion of the building—the Nave and Transepts—is lighter in character than earlier examples of the same style; indeed, in many places it bears marks of transition from the round to the pointed style. Of each of the three periods of what is usually termed Pointed or Gothic, Ely Cathedral possesses a pure and perfect specimen:—the Galilee and the Presbytery were built when the first or Early English style was perfected; the Octagon, the three bays east of it, and the Lady Chapel, when the second or Decorated English accorded with the taste; and the chapels of Bishops Alcock and west, when the third or Perpendicular style prevailed.

The Cathedral was commenced, as before stated, in A.D. 1083, by Simeon,\* in the Norman style; the choir with its circular apse, the central Tower, the great Transept, and a part of the Nave were begun by him, but were not finished at his death in 1093; they were completed about A.D. 1106, having been carried on, after a delay of seven years, by Abbot Richard, (1100—1107). Of this work the ground-story of the great Transept only now remains. The Nave was finished about 1174; affording a fine specimen of later Norman, and giving the church a cruciform shape. A few years later the great western Tower with the wings were begun, during the episcopate of Bishop Ridel (1174—1189), and finished to the first battlements, during that of his successor, Longchamp (1189—1197), producing a fine example of what is sometimes called the Transitional style. The Galilee, or western porch, is stated to have been erected by Bishop Eustachius, between A.D. 1200 and 1215, and is an early specimen of the First Pointed, or Early English, style; the six eastern arches, formerly called the Presbytery, were built in the same style, at the expense of Bishop Northwold (1229—1254), who took down the circular apse at the east end of the Choir; they were finished and dedicated A.D. 1252. About the same time a spire was erected on the Tower. The next step was the erection of the Lady Chapel in the Second Pointed, or Decorated English, style; this was begun in 1321, in the time of Bishop Hotham (1316—1337),

\* The present Cathedral of Winchester was begun about four years before, by Bishop Walkelin, brother to Abbot Simeon.

carried on under Bishop Montacute (1337—1345) and finished in 1349, under Bishop L'Isle (1345—1362). In the year following the commencement of this work, the fall of the great central Tower took place, by which three bays of the original Choir were demolished, and gave cause for another great alteration; it was then the Octagon and Lantern, and the three arches eastward of it, were built in the same style as the Lady Chapel; the stone-work of the Octagon was finished in 1328, and the wood-work and roof about 1342; the cost of erecting the three arches was defrayed by a sum of money left by Bishop Hotham. In 1380, the spire was taken down, and an octagonal story flanked with turrets, in the Decorated style, was added to the great western Tower, above which a spire was again placed. This appears to have been about the last erection, with the exception of the chapels of Bishops Alcock and West, the former in 1488, and the latter in 1534; both in the Third Pointed, or Perpendicular, style: but the alterations of windows and other parts, together with the necessary repairs, have been numerous and various at different periods.

Of the time at which the fall of the north-western Transept took place, or when it was taken down, we have no record; though the character of the buttress on the site of the western wall shows that it must have been at an early period; probably about 1400, as the strengthening arches placed within the original ones appear to have been erected about 1404.

The Choir was under the Octagon until 1770, when

it was removed to the six eastern arches, called the Presbytery; it was again altered in 1852, to its present position. Many costly and extensive restorations\* and alterations have been made within the last few years, and others are in progress. The Galilee, or western porch, has been cleansed and floored, and the arch of communication with the Tower beautifully restored: the great western Tower has been strengthened and thrown more open, and a painted ceiling put up: the south-west Transept has been repaired, and a new floor laid: the ruined Chapel of St. Catherine has been rebuilt and floored: the Nave roof has been re-covered with lead, and the interior walls have been cleansed, and a new and beautiful painted ceiling completed: the Octagon and Lantern have undergone a thorough repair and a partial restoration: the great Transept has been repaired, and the polychrome roof re-painted; the whole of the eastern portion of the church has been cleansed and restored; the beautiful Purbeck marble pillars have been re-polished, and the floor of the Choir

\* "The Restorations, which have been for some years in progress, have been executed throughout with the most scrupulous care, preserving every portion of uninjured surface, and re-producing what is mutilated or destroyed as nearly as possible in exact conformity with the indications of the ancient work afforded by the parts which remain, and in the same material. They were at first carried out under the directions of the late Dean, assisted from time to time by Professor Willis, and by the occasional advice of professional friends; but towards the end of the year 1847, Mr. G. G. Scott was appointed architect to the works, and under his direction the re-arrangement of the Choir, and the other restorations still in progress, are being carried on. The windows have been filled chiefly through the exertions of the Rev. E. B. Sparke."—*Archæological Guide*.



re-laid with veined and black marble combined with encaustic tiles; an enriched oaken screen has been erected at the entrance of the Choir, near which a new and elegant stone pulpit has been placed; and a new and beautiful reredos, or altar screen, has been placed in the Choir. Upwards of sixty windows, exclusive of the eight lights at the east end of the Church, have been filled with stained glass by various artists, and numerous others, which had for many years been stopped up, have been re-opened: the organ has been very considerably enlarged and improved and placed in a new position: and new stoves have been introduced for warming the Cathedral when required. The whole has been done at considerable expense, raised by subscriptions, towards which the late Bishops Sparke, Allen, and Turton, the late Dean Peacock, and their families, the present Bishop, Dean, and Canons, and many other noblemen and gentlemen have been great contributors, the capitular body have done much towards the work in general, but particularly towards the repair of the Octagon, the enlargement of the organ, and the warming of the Cathedral.

St. Etheldreda's Church was dedicated to the Blessed Virgin; the church erected by Ethelwold to St. Peter and St. Etheldreda; but since the Reformation, the dedication of the Cathedral has been to the "*Holy and Undivided Trinity*."



## Diocese of Ely.

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**E**DGAR "the peaceful," by his charter, as mentioned in the Introduction, conferred great powers and privileges on the abbots of Ely, and, after them, the bishops successively exercised powers nearly similar to those of a County Palatine, until the reign of Henry VIII., when they were greatly abridged by an Act of Parliament. The bishops of Ely, however, until the year 1836, possessed a jurisdiction of considerable importance, and had almost sovereign authority within the district, which was styled the "*Royal Franchise or Liberty of the Bishops of Ely.*"

On the conversion of the abbacy into a bishoprick, a division of the property and revenues belonging to the monastery took place, and the charge and repairs of the church devolved upon the prior and monks, but the bishop retained a certain jurisdiction over them. The County of Cambridge, with the exception of a few parishes, was transferred from the See of Lincoln, to the

new See of Ely, and the Manor of Spaldwick, in the County of Huntingdon, given to the Bishop of Lincoln in compensation. The fifteen parishes which lie on the east side of the ancient boundary of the kingdom of Mercia, which never formed part of the diocese of Lincoln, continued to be comprised in the diocese of Norwich; they constitute part of the deanery of Fordham, within the archdeaconry of Sudbury. Until 1837, the diocese of Ely consisted of the archdeaconry of Ely, comprehending the deaneries of Wisbeach, Ely, Bourne, Cambridge, Chesterton, Barton, Camps, and Shengay. In the present reign the diocese was increased by the Counties of Huntingdon and Bedford, previously in the diocese of Lincoln; and by the archdeaconry of Sudbury, (with the exception of the deaneries of Hartismere and Stow,) in Suffolk, previously in the diocese of Norwich. The entire extent thus comprehends three counties and part of another; including four archdeaconries, viz. Ely, Huntingdon, Bedford, and Sudbury, (with the exception just mentioned,) making a jurisdiction over upwards of five hundred parishes and hamlets.

The Bishop has patronage to a considerable extent; in Cambridge, he is visitor of four Colleges, and appoints absolutely to the mastership and one fellowship of Jesus College; of two candidates nominated for the mastership of St. Peter's College by the fellows, he decides on one; he appoints one fellow at St. John's College: and has several livings in his gift.

*Arms of the See*—Gu. three ducal coronets or. These are derived from the arms of the East Anglian Kings.



## The Dean and Chapter.

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**W**HEN the Abbacy was converted into an Episcopal See A.D. 1109, the office of Abbot merged in that of Bishop, and the Prior became the head of the community, holding similar rank to Deans of other Cathedrals; he presided in chapter, and governed generally the affairs of the monastery. The first Prior, after this alteration, was Vincent, and there followed in succession thirty-six others, the last of whom, Robert Wells otherwise Steward, surrendered the monastery, with its goods and possessions, into the hands of King Henry VIII., at the general dissolution, in November 1539. Agreeably to the powers vested in him by Parliament, the king, by letters patent dated September 10, 1541, granted his royal charter for erecting the Church of the late monastery of *St. Peter and St. Etheldreda*, at Ely, into a Cathedral Church by the name and title of "*The Cathedral Church of the Holy and Undivided Trinity of Ely*,"\* to consist of

\* Bentham's History, vol. II. p. 225.

one Dean, a priest, and eight Prebendaries, priests;\* with other ministers necessary for the celebrating Divine service therein; and a Grammar School for twenty-four scholars: and did ordain the said Cathedral Church to be the Episcopal See of the Bishop of Ely and his successors. The said Dean and Prebendaries to be one body corporate, to have perpetual succession, one common seal, and to be called "*The Dean and Chapter of the Cathedral Church of the Holy and Undivided Trinity, of Ely*;" giving them the whole site of the late dissolved monastery, with all the ancient privileges, liberties, and free customs of the same; and nearly all the revenues thereof. Robert Steward, the late Prior, was made the first Dean, since whose time twenty-two others have held the office exclusive of the present Dean, who was appointed in December, 1858.

The Statutes given to the Cathedral by Henry VIII. and confirmed by Queen Elizabeth, were modified by Charles II. in 1666, and continue in force to the present day.

*Arms of the Deanery*—Gu. three keys or. These were the ancient arms of St Ethelwold, bishop of Winchester, and from him assumed as the arms of the monastery.

\* By an Act of Parliament passed in 1840, the number of Prebendaries was in future to be reduced to six, two of which stalls were to be attached respectively to the Regius Professorships of Greek and Hebrew, in the University of Cambridge.





*Westminster Abbey (Southwest)*



## The Cathedral.

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“ Without—the world’s unceasing noises rise,  
Turmoil, disquietude, and busy fears.  
Within—there are sounds of other years,  
Thoughts full of prayer, and solemn harmonies.”

*The Cathedral.*

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## The West Front.

IN taking a survey of this noble edifice it will be well to commence with the western front, which, as Mr. Millers observes, on account of its height and breadth should be viewed from a competent distance ; a good point of view may be easily found on the Palace Green. Even in its present state it must be admired for its impressive, though irregular, grandeur, but when the north wing was standing, corresponding with the south, which remains comparatively perfect—before the erection of the octagonal story of the Tower, and the Galilee or portico, which, however beautiful in itself has no proper connexion with the rest—it must have presented a frontage exceedingly grand, and inferior to but few others in the kingdom. Such, we believe, was the original design, but succeeding bishops made alterations and additions as their tastes dictated, and in the style then prevailing. This may, in some



measure, account for the alterations of windows and other parts from their original designs, and the transitions from one style to another, producing examples partaking of two periods, but not perfect in either.

The lower portions both of the Tower and wings were built by Bishop Ridel, (1174—1189,) and completed as high as the first battlements, probably by his successor; part of this work is Norman, but the upper portions show indications of transition towards the pointed style. A spire of timber covered with lead was erected on the western Tower by Bishop Northwold, about the middle of the thirteenth century, but in 1380 it was removed, and the upper portion of the Tower in the Decorated style, was added, and again surmounted by a spire. These additions were found to be injurious, and it became necessary to strengthen the lower portions of the Tower to support it; nor is it improbable that the fall of the north-western Transept was in some degree owing to the great additional weight, or that it was so far injured as to require removal.

The wings of the great Tower formed a second Transept to the church, and were doubtless perfectly similar; the remaining wing has towers at the angles; that at the south-west angle is larger than the other, though they are of equal height, and rise considerably higher than the wing. The wing and towers are covered with ranges of arches one above another; the three lowest tiers are round-headed, the fourth are trefoil-headed, the fifth and all above are pointed, and profusely adorned with mouldings.

Not many years ago there was a communication by a covered viaduct over the road, between this Transept and the east wing of the Bishop's Palace, which enabled him to visit the Cathedral under cover; and the road over which it passed is still called "The Gallery."

The stone used in the erection of the Cathedral was brought from Barnack, near Stamford; and is of a much harder nature than what was commonly used; it gives proof of great soundness and durability, in the good preservation of some of the mouldings. The soft white stone used for some of the interior decorations is called "clunch," and is found within a few miles of Ely; it is well adapted for the purposes to which it is applied, it is easily worked and capable of being highly finished, but will not bear exposure to the weather: most of the pillars with their capitals and bases, as well as many of the mouldings and ornaments in the eastern portion of the church, are of Purbeck marble.

### The Galilee\* or Portico.

This was erected by Bishop Eustace, (1200—1215), and is a beautiful as well as an early specimen of the Early English style. "Nothing," says Mr. Parker, "can exceed the richness, freedom, and beauty of this work; it is one of the finest porches in the world."† It

\* The name is thus accounted for by the late Rev. G. Millers in his "Description of Ely Cathedral," p. 43. "As Galilee, bordering on the Gentiles, was the most remote part of the Holy Land from the holy city of Jerusalem, so was this part of the building most distant from the sanctuary, occupied by those unhappy persons, who, during their exclusion from the mysteries, were reputed scarcely, if at all, better than heathens."

† Parker's Introduction, p. 91.

consists of two stories without windows in the sides; in the upper story is a triple lancet at the west end, the middle light being higher than the one on either side; the lower story receives light through the western opening. Externally, both sides are adorned with four tiers of arcading of different heights, one above another; in front, the recesses of the arches are deeper, and were probably intended for the reception of statutes; some of them are ornamented with dog-tooth mouldings, and have trefoils in the spandrels. The arch of entrance is very elegant, and worthy of notice; it is receding, with rich and various mouldings, which on each side rest upon slender columns; a central group of shafts separates the opening into two smaller arches, with good tracery in the tympanum. The length on each side, internally, is occupied by two large pointed arches, comprehending under each two tiers of subordinate ones, the upper tier of five and the lower of three, which contains both outer and inner arches of different heights, supported by very slender columns; all the shafts were originally of Purbeck marble, with elegant capitals; the ribs of the vaulting are of free-stone, but the vault is of clunch. The arch of communication with the Tower is very beautiful; it is similar in form to the exterior arch, the ornaments in the mouldings are richer and more delicate; this has just been restored, and the Purbeck marble pillars—some of which had disappeared, and others had become decayed—have been replaced by pillars of Devonshire marble with Purbeck plinths and capitals; this has been effected at the cost of Mrs. Waddington,

of Twyford House, Winchester, as a memorial to her late husband.

### The inside of the Tower

has been considerably improved by the removal of a floor which had been inserted just above the lower arches, thus opening it to the great lantern, bringing into view a series of beautiful colonnades and arches, for many years hidden, except to those who explored the upper portions; besides relieving it of the weight of a large quantity of stone and materials.\* The tops of the four fine arches which originally supported the Tower can now be partially seen; they were spacious openings, but are contracted by interior arches in a different style, which were inserted in the early part of the fifteenth century, for the purpose of strengthening the building. The beautiful painted ceiling of the Tower was designed, and all its essential parts executed, with a rare union of artistic skill and archæological knowledge, by the late H. S. Le Strange, Esq., of Hunstanton Hall, Norfolk, at the expense of H. R. Evans, Esq. Registrar to the Dean and Chapter;—the centre contains a figure of the Saviour in an aureole, in His left hand He holds a globe, and is surrounded by the sun, moon, and stars; on either side are Cherubin and Sera-

\* At the time these works were in progress (Oct. 1845), Mr. Baasevi, the eminent architect of the Fitzwilliam Museum, at Cambridge, visited the Tower, and unfortunately fell from the old belfry floor, and was killed. He was buried in the north aisle of the Choir, and a handsome slab with an elegant monumental brass by Messrs. Waller, has been laid over his remains.

phin bearing scrolls containing the words "Holy ! Holy ! Lord God of Sabaoth ;" the eastern centre contains a shield on which is the *dextra Domini*, the "right hand of the Lord," as an emblem of the Creator ; the corners are enriched by elegant foliage, and the whole surrounded by a border, which contains the words "Thou art worthy, O Lord, to receive glory, and honour, and power ; for Thou hast created all things, and for Thy pleasure they are and were created." This was finished in 1855.

The window over the entrance from the Galilee was inserted A.D. 1800, and beautified about 1807 at the expense of Bishop Yorke, and the upper portion filled with stained glass, the joint gift of Bishop Yorke and Dr. Waddington, then a Prebendary of the Cathedral ; the remainder has been completed by Mr. Clutterbuck, at the expense of the late J. T. Waddington, Esq. ; the subjects taken from the history of our Lord.

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Before entering the Nave the visitor should pause, and observe the great length of the Cathedral, the noble appearance of the lofty arches, and the sublime grandeur of the whole. When we look around and see the lofty Tower with its decorated ceiling rising above ; on the right, the south-west Transept, rich in the extreme with its several arcades of plain, intersecting, and trifoliated arches ; and in front, through the long vista of the Nave, the noble Octagon, and the enriched Choir to the extreme end of the church, we cannot but pause and admire the skill of man shewn in such a work : but when

we consider to whose honour and glory such skill is exerted, we no longer wonder at man's best energies being called forth to construct and ornament such a temple.

"Where through the long-drawn aisle and fretted vault  
The pealing anthem swells the note of praise."

*Gray.*

May those who visit this temple, for the purpose of examining it as a building made with hands, ever bear in mind the great and solemn purpose for which it was erected—the worship of Almighty God; and so let their aspirations of prayer and praise ascend to Him in thankfulness for the privilege afforded to them of freely and openly worshipping Him, who as freely invites all to become partakers of a home made without hands, eternal in the heavens!

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### The South-west Transept

was, until a few years ago, separated from the Tower by a wall of stud and plaster, and used as a receptacle for materials required for the repair of the fabric, but is now thrown open in all its beauty. It has been repaired and restored at considerable expense.

The architecture of this portion of the Cathedral is worthy the special notice of the visitor; the various forms of the arches, and the beautiful mouldings and ornaments on some of them, cannot but attract attention. The pannelled ceiling will be painted in a style corresponding to the period of the architecture; the floor has been relaid with encaustic tiles and marble; a

new font\*—the gift of the Rev. Canon Selwyn—in the transitional style, has been placed here ; and this Transept will in future be used as the Baptistry of the Cathedral.

Several windows, which were for many years blocked up with stone and rubbish, have been re-opened ; and those of the lower tier at the south end filled with stained glass by Mr. Wailes :

The west window contains—the Meeting of Jacob and Rachel ; the Choice of Esther ; and the Crowning of Esther : and was the gift of the late Dean Peacock.

The east window comprises—the Meeting of Isaac and Rebecca ; of Boaz and Ruth ; and the Marriage at Cana : given by Hamilton Cooke, Esq. of Carr House, Doncaster.

Adjoining this Transept on the east, is the apsidal Chapel of St. Catherine, for many years in ruins, but re-built in 1848, and the floor laid in a combination of marble and encaustic tiles, with enriched borders of incised Portland stone, the incisions being filled with coloured cement ; the windows have been filled with stained glass by Mr. Wilmshurst :

The east window, representing the Baptism of our Lord by John, after a picture by Bassans ; at the cost of the late Rev. W. G. Townley, of Upwell, Norfolk ; designed as a memorial of his brother, R. G. Townley, Esq. of Fulbourn, who was for several years one of the representatives of the County of Cambridge in Parliament.

The subject of the other window is from the words of

\* A font, the gift of Dean Spencer, in 1693, formerly stood under the third arch on the south side of the Nave, but having no accordance in style with the architecture of the building it has been removed.

our Lord, "Suffer little children to come unto me;" from a picture by Overbeck: the gift of the Rev. Canon Selwyn.

We now proceed on our course, and enter

### The Nave,

which is of ample dimensions, but unadorned; it has a lighter appearance than many churches of Norman architecture, and may be considered a late specimen of that style, having been completed A.D. 1174, or perhaps rather earlier. The length originally comprised thirteen bays, one of which has been included in the plan of the Octagon; there are no single cylindrical columns as in many churches, but the pillars are clustered, and alternate in size and pattern; the arches appear to be somewhat higher than semicircular, being stilted, or some little way rectilinear before they take the circular bend. Those of the second tier comprehend in each two smaller ones supported by a much lighter column; each compartment in the upper tier is divided into three small arches, the middle one being larger and higher than that on either side of it. Over the aisle on each side runs a broad gallery usually called the "triforium", lighted by Perpendicular windows in the outer wall; and above this is a narrow passage in the thickness of the main wall, called the "clerestory", lighted by the original Norman windows; thus the height is divided into three parts—ground story, triforium, and clerestory; and the breadth into the same number—nave, north aisle, and south aisle. A semicircular roof-shaft runs from the floor to the top of the wall between the



compartments, but the roof, until lately, was open to the view from the floor to the rafters; a new painted ceiling has been executed,\* which adds much to the grandeur of the building.

This ceiling was commenced a few years ago by the late Mr. Le Strange, of Hunstanton, and the six western bays were executed from his designs, and finished in 1861; his lamented decease in the following year gave rise to some fears as to its completion, but his friend Mr. Gambier Parry, of Highnam Court, Gloucester, undertook to finish the work so ably begun, as a token of affection to his memory, and it now presents a most beautiful series of pictures in compartments, forming as it were, a carefully studied epitome of the sacred history of man, as recorded in Holy Scripture; and exhibiting specimens of skill and taste executed by two gentlemen of independent fortune that may be almost considered marvellous.

It may be mentioned that the ceiling is upwards of 200 feet long, and is 86 feet from the floor, and the general size of the figures in the painting is 9 feet.

The central subjects are arranged in chronological order from the west, each being surrounded by a border varying in form, and containing a legend; in the ten western bays the subjects are supported by figures, which are for the most part representations of Patriarchs and Prophets, carrying scrolls, upon which are written words of their own, bearing more or less forcibly upon the coming of the Messiah.

\* A portion of the expense of this work is defrayed by a bequest by the late Rev. G. Millers, augmented by the liberality of his Executors to £400., the remainder has, we presume, been paid out of the restoration fund.

The eleventh subject has properly speaking no supporters, but the Shepherds and the Magi are so arranged as to carry on the artistic effect of a central group with conspicuous lateral figures.

In the twelfth and last subject, the picture extends entirely across the ceiling. In the centre is the Lord Jesus in His glorified humanity, seated on a throne, round about which is a "rainbow like unto an emerald." Above His head is the choir of Seraphim, painted in prismatic colours and reflected in the "sea of glass before the throne." On the right and left are the figures of the twelve Apostles seated. Beyond them on the dexter side are two archangels, St. Gabriel, "the angel of redemption" holding the standard of the Cross, and St. Raphael, holding a sword with its point downwards, expressive of victory and peace. At their feet rise three figures, typical of the blessed received into glory. On the sinister side are also two archangels, St. Uriel holding his sword downwards, and St. Michael spearing the dragon, expressive of the condemnation of and victory over sin. The figure of our Lord is connected with the tree of Jesse by its last branches, which break into scrolls and golden fruit at His feet.

The arch which separates the Nave from the Octagon has also been decorated, as also the wall which connects the arch with the ceiling; the design contains the evangelistic symbols of St. Matthew and St. John, and the text, "Blessed be the Name of His Majesty for ever, and all the earth shall be filled with His Majesty. Amen and Amen."

In the key to the ceiling (p. 26, 27) we have placed the words of the legends under the principal subjects, and the contents of the scrolls under the names of the persons represented.

The heads forming the border, represent the human ancestors of our Lord, according

"Non nobis, Domine, non nobis, sed nomini tuo da gloriam."

## 12 The Lord in glory.

'I am the root and the offspring of David, and the bright and morning star.'

## 11 The Adoration of the Shepherds and of the Magi.

'Unto us a child is born: Gentiles shall come to thy light, and Kings to the brightness of thy rising.'

## 10 The Nativity.

S. MATTHEW,

S. MARK.

'The Word was made flesh, and dwelt among us: full of grace and truth.'

S. LUKE,

S. JOHN.

MALACHI.

'The Sun of Righteousness shall arise.'

ZEPHANIAH.

'I will bring forth My servant the Branch.'

ZEPHANIAH.

'The Lord their God shall visit them.'

NAHUM.

'Him that bringeth glad tidings.'

8

## David.

JEREMIAH.

'Unto David a righteous Branch.'

'Of the fruit of thy body shall I set upon thy throne.'

EZEKIEL.

'My servant David shall be a Prince.'

7

## Jesse.

DANIEL.

'He shall confirm the covenant.'

'There shall come forth a rod out of Jesse and a branch shall grow out of his roots.'

HAGGAI.

'The desire of all nations shall come.'

terminate at the western, thus linking together the Glorified Manhood, as exhibited

to the genealogy in S. Luke's Gospel; they commence at the eastern end, and

<p><b>MICAH.</b></p> <p><b>6</b></p> <p><b>The Marriage of Ruth.</b></p> <p>'Out of thee Bethlehem shall He come forth.'</p> <p>'The Lord make the woman like Rachel and Leah. Be thou famous in Bethlehem.'</p>	<p><b>AMOS.</b></p> <p><b>5</b></p> <p><b>Jacob's Dream.</b></p> <p>'I will raise up the tabernacle of David.'</p> <p>'In thee and in thy seed shall all the families of the earth be blessed.'</p>	<p><b>JONAH.</b></p> <p><b>4</b></p> <p><b>Isaac carrying the wood.</b></p> <p>'Thou hast brought up my life from corruption.'</p> <p>'Behold the fire and the wood, but where is the burnt offering?'</p>	<p><b>MOSES.</b></p> <p><b>3</b></p> <p><b>The Sacrifice of Noah.</b></p> <p>'The Lord shall raise up a prophet like unto me.'</p> <p>'I do set my bow in the cloud, to be a token of covenant between me and the earth.'</p>	<p><b>JOB.</b></p> <p><b>2</b></p> <p><b>The Fall of Man.</b></p> <p>'I know that my Redeemer liveth.'</p> <p>'Her seed shall bruise thy head, and thou shalt bruise his heel.'</p>	<p><b>ABRAHAM.</b></p> <p><b>1</b></p> <p><b>The Creation of Man.</b></p> <p>'My son, God will provide Himself a Lamb.'</p> <p>'Which was the Son of God.'</p>	<p><b>ISAIAH.</b></p> <p>'There shall come a rod out of the stem of Jesse.'</p> <p><b>HOSEA.</b></p> <p>'O Grave I will be thy destruction.'</p> <p><b>JOEL.</b></p> <p>'I will pour out My spirit upon all flesh.'</p> <p><b>NATHAN.</b></p> <p>'I will establish the throne of His kingdom.'</p> <p><b>BALAAK.</b></p> <p>'There shall come a star out of Jacob.'</p> <p><b>JACOB.</b></p> <p>'The Sceptre shall not depart until Shiloh come.'</p>
<p>"Sit splendor Domini Dei nostri super nos, et opera manuum nostrarum dirigat super nos, &amp;c.</p>						
<p>SOUTH SIDE.</p>			<p>SOUTH SIDE.</p>		<p>WEST END.</p>	

in the last of the pictorial representations, with the Creation of Man, in the first.

Traces of early fresco work may be seen on some of arches of the Nave on both sides. Before proceeding further eastward it will be well to examine the

### Nave Aisles,

commencing with that on the south. We first observe a row of small semicircular arches running under the windows, with a chevron moulding over some of them ; in the first bay from the west there is a row of intersecting arches over them. The vaulting is supported by semi-columns placed at the back of the pillars on one side, and on the other by wall-shafts between the windows, and forms a great contrast to the rich vaulting of the eastern portion of the Cathedral. Several traces of early fresco work may be observed in the vault of the tenth bay from the west, and other places ; and a piece of ancient paving was discovered in the ninth bay. Under the fourth window is a door-way, which is, on the exterior, very beautiful, being richly carved and ornamented ; in the tympanum is a figure of the Saviour in a *vesica piscis*, attended by two angels ; the mouldings above, as well as the capitals, jambs, and pilasters are enriched with running foliage, and with a series of medallions containing birds, animals, flowers, &c., some of which are very curious : this was formerly the prior's entrance from the cloisters. The door-way at the east end of the aisle, under the last window, formerly the entrance for the monks from the cloisters, now the south entrance to the Cathedral, is also worthy of special observation ; the head is trefoiled, and ornamented with

figures holding pastoral staves; above are two dragons with their necks entwined; the mouldings are rich and various, and the capitals and jambs are sculptured with grotesque ornaments. These door-ways were probably insertions, as they do not accord with the adjoining wall, perhaps were brought from some other building and re-erected here when the cloisters were built.

On the second pillar from the east end of the Nave in both aisles, may be observed a niche with a canopy, indicating the position of the rood-screen at the western extremity of the original Choir, which extended eastward beyond the space now covered by the Octagon.

The windows of the aisles, as also those of the triforium, were originally Norman, but were altered at some subsequent period to a later style; those, however, of this aisle have, with one exception, been restored to their original form, and all filled with stained glass; we will endeavour to describe them in their order, beginning at the western end of the aisle:

*1st.* The Days of Creation; Adam expelled from Eden; the Punishment of Mankind; the Offerings of Cain and Abel—executed by Messrs. Henri and Alfred Gerente, of Paris: the contributions of Visitors to the Cathedral.

*2nd.* The Building of the ark; the Entry into the ark; the Flood; and Noah's sacrifice—by M. Alfred Gerente: the gift of Mrs. Pleasance Clough, as a memorial of her aunt, Susannah wife of John Waddington, Esq.

*3rd.* The Annunciation; the Salutation of Mary and Elizabeth; and the Birth of Christ—by Mr. Warrington, his own gift.

*4th.* The Tower of Babel and the Confusion of tongues—

by Mr. Howes: the contribution of various tradesmen connected with the Cathedral.

5th. Abraham visited by angels; the Expulsion of Hagar; and the Blessing of Jacob—by Mr. Gibbs: his own gift.

6th. The Institution of the Passover; the Death of the first-born; and the Departure of the Israelites—by Mr. Howes: his own gift.

7th. The Fall of the walls of Jericho; the Passage of the Jordan; and the Return of the Spies—by Mr. Wailes: presented by the late Rev. G. Millers, as a memorial of his late wife.

8th. Samson slaying the lion; Samson carrying away the gates of Gaza; and Samson destroying the Philistines and their temple—executed and presented by M. Alfred Gerente, as a memorial of his late brother Henri.

9th. The History of the Venerable Bede—by Mr. Wailes: his own gift.

10th. David anointed; David playing before Saul; David chosen king; David reproved by Nathan—by Mr. Hardman: presented by the ladies of the (then) Dean and Canons of the Cathedral.

11th. The Judgment of Solomon; the Building of the Temple; the Dedication of the Temple; and the Queen of Sheba's visit—designed and executed by the late Rev. A. Moore, of Walpole St. Peter, Norfolk: the cost of glass and other expenses being defrayed by the Dean and Chapter.

We now turn our attention to the north aisle, and observe a range of arches similar to those in the south aisle, but with the line of chevron moulding in the eastern bay only; an intermission under one of the windows marks the place where probably was a door-way for communication with the church of St. Cross, but closed up above two hundred years ago, when the Lady

Chapel was given to the parish of the Holy Trinity in lieu of that church which had become ruinous.

A most curious relic and one deserving attention has for some years past been placed in this aisle, but which may probably before long be removed to a more appropriate location. It is the lower portion of a stone cross with a square pedestal, found some years ago at Haddenham, in the Isle of Ely; the inscription\* on the pedestal is in Roman capitals, except the E, which is Saxon.



On reference to the history of St. Etheldreda, foundress of the monastery at Ely,† to which allusion was made in the Introduction, it will be seen that her steward bore the name of Ovin, and it is not improbable that the cross was erected either to his honour during his life,

\* Thus translated by Mr. Bentham—"Grant, O God, to Ovin Thy light and rest. Amen."

† Bentham's History, Vol. 1. p. 45, &c.



or to his memory soon after his death; probably in the latter part of the seventh or the early part of the eighth century: this would make it earlier by nearly four hundred years than anything else in the church.

The windows in this aisle retain their altered form; and all have been recently filled with stained glass; in describing them we will commence at the western end, as the subjects are arranged chronologically.

*1st.* From the history of our first parents—Adam tilling the ground; Cain ploughing the earth, and Abel tending sheep; Adam and Eve discovering the body of Abel—by Mr. Cottingham: presented by Mr. Bacon, Clerk of the works to the Dean and Chapter, as a memorial of his late father.

*2nd.* From the History of Lot—Angels visit Lot; Lot entertaining angels; the multitude struck with blindness; Sodom destroyed; Lot's departure; Lot entering Zoar—by Mr. Preedy: designed as a memorial of the late Rev. John Maddy, D.D. Canon of the Cathedral.

*3rd.* From the history of Abraham—Abraham purchasing the cave of Machpelah; weighing the money; and the Burial of Sarah—by Mr. Preedy: designed as a memorial of the late Mr. Freeman; given by his family.

*4th.* From the Book of Judges—Gideon and the angel; Gideon's present consumed; the Midianites put to flight—by Mr. Ward; subscribed for by some of Her Majesty's Judges who were educated at the University of Cambridge.

*5th.* From the history of Samuel—Hannah praying before Eli; Samuel presented to Eli; Eli blesses Elkanah and Hannah; Samuel praying; Samuel called; Samuel telling his vision to Eli—by Messrs. Ward and Nixon: designed as a memorial of the late H. R. Evans, Esq. for many years Chapter Clerk; given by his family.

6th. David and the Minstrels—executed by Mr. Oliphant, from designs by W. R. Dyce, Esq., R. A.; the gift of Mr. Thomas Ingram, Professor of Music, formerly Chorister and Pupil in the Cathedral.

7th. From the history of Elijah—Elijah feeds the prophets in a cave; Elijah praying for rain; Elijah visited by angels—by Mr. Wailes: presented by Colonel Allix, designed as a memorial of Dr. Peter Allix, formerly Dean of Ely.

8th. From the history of Elijah—Elijah fed by ravens; Translation of Elijah; Elijah's burnt offering—by Mr. Wailes: presented by J. J. Rawlinson, Esq., designed as a memorial of the late Rev. G. Millers, Minor Canon, and author of a "Description of Ely Cathedral."

9th. From the History of Elisha—Elisha healing the Shunammite's Son—by Mr. Wailes: presented by Rev. S. Smith, and designed as a memorial of the late Rev. J. Griffith, B.D., many years Minor Canon of the Cathedral.

10th. Events from the history of Hezekiah—executed by Mr. Wailes, and presented as a memorial of the late Thomas Archer, Esq., of Ely, by his family.

11th. From the history of Jonah—the people of Nineveh mourning in sack-cloth; Jonah preaching to the Ninevites; Repentance of the Ninevites—executed by Mr. Edgland: presented by C. Steggall, Esq. Mus. Doc. and designed as a memorial of his late wife.

12th. From the history of Daniel—Daniel interpreting Nebuchadnezzar's dream; Daniel before king Darius; Daniel in the lion's den—by M. Lusson of Paris: designed to commemorate the establishment of a Savings' Bank, in Ely, being the contributions of certain subscribers, assisted by a special contribution from the Rev. J. H. Sparke, one of the Canons.

A tablet on the wall near the eastern window of this aisle bears the following inscription :

“ 1676,  
Roger Clopton,  
Rector of Downham,  
Gave two hundred pounds,  
*By which The greatest Part  
of the Nave of This  
Church Was  
paved.*”

A noble example ! which if now followed would be a timely benefaction, and indeed most desirable.\*

### The Octagon.

We now come to this special glory of the Cathedral, “in which,” says Mr. Millers, “elegance, magnificence, and strength are so happily blended, that it is impossible to determine in which respect it is most admirable.” We follow up the description nearly in his own words. “Here stood originally a square tower, which, in the year 1322, from the unequal pressure of the four parts of the church, gave way and fell eastward,” crushing in its fall several adjoining arches. “It could not have happened at a more favorable conjuncture ; as the convent was rich, spirited, and liberal ; and though another great work had been begun the preceding year, (the erection of a new Lady Chapel), the repair of this great dilapidation was immediately undertaken, and com-

\* At the time these sheets were at press plans were preparing for repaving the Octagon, Transept, Nave and aisles, and Tower. This would be a work involving considerable expense, towards which the late Bishop Turton left £500.

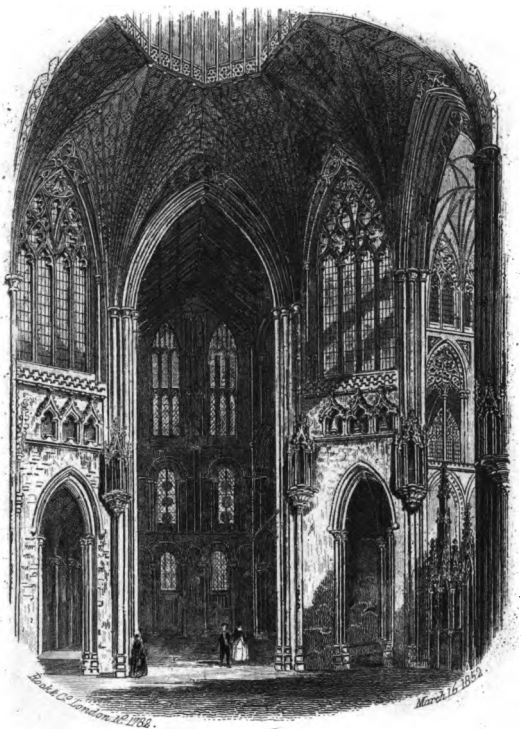
pleted in a few years, by Alan de Walsingham, at that time sacrist, an officer under whose particular charge were all the monastic buildings. It has continued above five hundred years, and may it yet continue, a noble proof of his consummate skill as an architect." The conception was original, being perhaps the first building of the kind ever erected. By throwing the weight upon eight strong piers and arches instead of four, he has probably guarded against the recurrence of a similar accident; at the same time he has given more ample space, a more agreeable form, and more scope for embellishment; which is, however, most judiciously confined within such limits as not to interfere with sober and impressive grandeur." No one can behold it without admiring the skill which has suspended rather than supported, a very heavy timber roof over so wide an area without a pillar. The fine effect produced by the great quantity of light let down from above is especially striking.

"It is not equilateral; there are four longer and four shorter sides, alternate and respectively equal. Four lofty arches, in the four longer sides, open into the four principal parts of the church: alternately with these, in the four shorter sides, are as many more, much lower, opening obliquely into the aisles above and below the Transept. The arches are all supported by elegant clustered and conjoined columns, and their capitals are wreaths of flowers and foliage. Above the key-stone of each of the high arches, there is, or rather was, a whole length sitting figure, probably of some saint;" but even

this seemingly inaccessible situation did not protect these figures from malicious injury, all having been defaced or partially destroyed. The eastern arch rises higher than the vaulting of the Choir, and the space between is filled with open tracery of stone.

“The other four sides are more ornamented, but the ornaments are chaste and not profuse. The four low arches in them are under canopies resting on good carved heads, which remain perfect. Those on the north-east are said to be intended for Edward III. and his queen Philippa, in whose time the building was erected; on the south-eastern arch are the heads of a bishop and a priest, perhaps meant for Bishop Hotham and Prior Crauden; on the north-west arch are the heads of another priest, apparently younger, and of some secular person in long hair;” the former is supposed to represent the skilful architect of this noble work, and the latter the principal master mason: on the remaining arch at the south-west, are two figures, of which we can scarcely comprehend the meaning.

“A little above each of these lower arches, are three brackets with canopies; the figures are gone, but some ornamental heads remain: above these canopies is a sort of embattled ornament, and above that a large window of four lights with varied tracery; it is extremely sharp-pointed, and towards the top each window is faced internally with a trellis or lattice-work in stone tracery, which adds to its elegance without intercepting the light: these windows rise exactly to the same height with the higher arches.” Three of the four have been



*Octagon & North Transept, Ely Cathedral.*



filled with stained glass by Mr. Wailes, and we hope ere long to see the remaining one so beautified.

The window in the south-east angle, designed to commemorate the principal persons who figured in the traditional history of the foundress. The figures in the upper tier represent Anna, father of St. Etheldreda—St. Etheldreda as queen; Tonbert, her first, and Egfrid, her second, husband: in the lower tier—St. Etheldreda as abbess; Wilfrid, bishop of York; St. Erminilda, the third abbess; and St. Sexburga, the second abbess: the tracery contains other figures and emblems, with the arms of the donor, the Rev. E. B. Sparke, one of the Canons.

The window in the north-east angle has been filled in continuation of the same design; the figures in the upper tier represent St. Withburga; St. Edmond; St. Werburga, fourth abbess of Ely; and Archbishop Dunstan: in the lower tier, Bishop Ethelwold; Brithnoth, Duke of Northumberland; Abbot Brithnoth; and King Edgar: the tracery contains the arms of the University of Cambridge, with other figures and devices: contributed by subscriptions from the Bachelors and Undergraduates of the University of Cambridge.

The window in the south-west angle also contains eight figures in the four principal lights, arranged in the following order—the Queen in her coronation robes; the late Prince Consort in his robes as Chancellor of the University of Cambridge; and under these are represented Dr. Turton, the late bishop, and Dr. Peacock, the late dean, of Ely; these figures being commemorative of the present extensive restorations: the other four represent—King Edward III. and his queen Philippa, in whose reign the Octagon was built; and under these—Bishop Hotham, and Prior Crauden, the great officers of the Cathedral at that period. The tracery contains the arms of the University of Cambridge in



the centre, and on both sides the arms of those respectively whose figures are represented in the window. The cost of a portion of this window was graciously defrayed by Her Majesty, and the remainder by the capitular body.

Between each two arches is a small cluster of slender columns; on each of these, rather higher than the spring of the lower arches, is a large sculptured bracket which forms a capital to the columns, on each of which is represented in relief some passage from the life of St. Etheldreda; beginning at the right-hand side of the north-west arch, and continuing our course to the right hand round the Octagon we may examine them in detail.

The first represents her marriage with Tonbert.

The second—her taking the veil at the Monastery of Coldingham, at the hands of Wilfred bishop of York; her crown laid upon the altar.

The third—her pilgrim's staff taking root and bearing leaves and branches over her whilst she slept by the way.

The fourth—her preservation with her attendant nuns on a rock, surrounded by a miraculous inundation by the sea, when the king pursued her with his attendants.

The fifth—her installation as Abbess of Ely by Wilfrid.

The sixth—her death and burial.

The seventh—a legendary tale of one Brithstan delivered from bonds by her merits.

The eighth—the translation of her body.

Above these reliefs are niches with canopies, crockets, and finials, but no statues, although at first sight it appears as if it had been intended for them, they were placed there to break the apparent great preponderance of vertical lines. The columns rise to the same height

as those of the four higher arches, having the same sort of capital, from which spring the ribs of the vaulted dome. In the centre of the dome is an aperture thirty feet wide, at the circumference of which the ribs of the vaulting terminate; upon this is placed the lantern, an exact octagon, having on each of its sides a large pointed window of four openings with rich tracery; below these windows is a series of panels with decorated heads, and under them another series of smaller ones; the whole of the dome and lantern is of wood.

When part of the dome was cleansed from its coats of yellow-wash in 1850, sufficient remains of the ancient painting were discovered to show that the whole had originally been decorated in a magnificent style; and we may add that in the restoration of the Octagon and Lantern\* care has been taken to conform as far as possible with the original design of the architect, Alan de Walsingham; and the best judgment will be used in the decoration of the vaulting, in order that the whole may harmonize well together.

An elegantly carved stone pulpit, designed by Mr. Scott, and executed by Mr. Kett, has been placed near

\* This great work is designed as a memorial of the late Dean Peacock, and a more fitting one could scarcely be found, as it is one of the great works he had in contemplation. "The Dean and Chapter felt that they could not propose any record of the zealous exertions of the late Dean, so appropriate as the restoration of the central portion of the Cathedral Church; which after the great improvements executed under his superintendence in the eastern and western portions of the fabric, would form as it were a key-stone of the whole work." Subscriptions were given by many noblemen as well as other friends of the late dean; the present caputular body contributing very largely towards the work.

the entrance to the Choir, which adds much towards the completion of the improvements. It was supplied by a legacy left by the daughter of the late Bishop Allen.

The architectural views from the Octagon in every direction are exceedingly fine, and will repay for a few minutes' pause to notice them; on all sides are examples of great variety and magnificence.

### *The Great Transept.*

This includes both arms, although for distinction it is frequently named as the north and south Transept. This is the oldest portion of the Cathedral, having been begun by Abbot Simeon, A.D. 1083, of whose work however, but little more than the ground-story remains. Before the fall of the Norman Tower in 1322, each arm was longer by one bay, which is now included in the plan of the Octagon, in the same manner as the Nave. Both arms have aisles, but those in the south, and one in the north are inclosed for various purposes. In each there is a simple cylindrical shaft of which no other specimen occurs in any other part of the church. The capitals of the columns are ornamented, except those on the west side of the north arm, which are plain. The columns and arches above the lower tier are similar to those of the Nave. The roof in both is of bare rafters with rich cornices, painted with flowers and devices; and angels with wings expanded under the principals: both have recently undergone a thorough repair, the rafters and cornices have been re-painted and gilded in their original style, which, with the stained glass lately

inserted in the windows, produces an amount of colour the effect of which is extremely beautiful.

We will refer now to the north arm of the Transept, the western aisle is open, and is lighted by three Norman windows which have been recently filled with stained glass :

The south window, executed by M. Lusson, of Paris; the subjects taken from the Parables; intended as a memorial of the late Rev. A. Moore, of Walpole, who designed and executed three windows in the Cathedral.

The middle window, by the same artist—subject, the good Samaritan; given by John Muriel, Esq.

The northern window—executed by the Rev. A. Moore; the subject taken from the parable of the Prodigal Son.

At the north end of the Transept is a small colonnade, the arches of which are irregular, those opposite the lower windows being higher to allow free passage to the light. At the north-east corner is a door-way communicating with a staircase leading to the upper parts of the church. In the year 1699 the fall of a portion of the north-west corner took place, but it was so well rebuilt as not to be discernible in the interior. The windows in the triforium on the east side are original; those of the triforium on the west side, and the upper ones at the north end are Perpendicular insertions; the rest are all in their original form, or have been restored to it; those in the north end have been filled with stained glass :

The two lower and the western window in the second tier by Mr. Wailes, at the cost of the Rev. E. B. Sparke.

The eastern window of the second tier, by the late Rev.

A. Moore. The subjects of these four windows are incidents in the history of St. Paul.

The windows in the upper tier, by Messrs. Ward and Hughes, also at the cost of the Rev. E. B. Sparke, contain figures of eminent persons in New Testament history, with arms, &c. in the tracery. The figures in the western window represent Silas; Clement, bishop; Apollos; Judas Barsabas; Dionysius, areopagate; and Philip, deacon: in the eastern window—Titus, bishop; St. Paul; Timothy; St. Mark; St. Barnabas; and St. Luke.

The eastern aisle is divided by walls behind the columns into compartments; the northern one forms a communication with the entrance to the Lady Chapel; the middle one, a vestry for the Grammar scholars;

The stained glass in the window executed by Messrs. Clayton and Bell, contains subjects from the history of our Saviour; presented by — Heywood, Esq. as a memorial to his mother.

The third compartment is used as a vestry by the Lay Clerks; remains of fresco-painting may be seen on the walls of both these compartments.

The window, also executed by Messrs. Clayton and Bell, represents the "Ascension" and the "Entombment"; and is the gift of C. F. Higgins, Esq.

We now cross the Octagon to the south arm of the Transept. At the end of this is a colonnade, but different in design from that in the north, the arches being all of equal height, but not so high as the others; over these is a row of intersecting arches. It is probable that these galleries were added at a period subsequent to the erection of the Transept, and intended to form a

means of communication from one triforium to the other ; in the south-east corner is a staircase leading to the triforium. Some remains of ancient decoration may be observed on the walls and capitals, portions of which have been renewed.

The eastern aisle was formerly divided by a wall behind each column into three compartments, with wooden screens in front ; but these were all removed in 1814, when it was enclosed as we now see it to form the Library, which is lighted on the east by three Early English windows, and at the south end by a Norman one. The western aisle appears to have been closed for many years, as on the walls built in the arches (and which until lately completely filled the openings,) there is an arcade of intersecting Norman arches. Of this aisle, thus inclosed, one portion is used as a vestry by the Virgers, having an entrance from the south aisle of the Nave ; the remaining portion as a vestry for the Clergy. The windows of this aisle and those of the clerestory on both sides are in their original form, and so are those of the two lower tiers at the south end, but the others are of a later age, the gable window being a single low window of seven lights, very different to the two upper ones in the north arm. The windows in the south end and two in the western aisle have been filled with stained glass :

The eastern window of the lower tier in the south end, by M. Henri Gerente ; contains incidents in the history of Joseph : presented by the Rev. E. B. Sparke, Canon.

The western window, by the same artist ; contains sub-

jects from the history of Moses: contributed by some of the Lessees under the Bishop.

The east window of the second tier, by Messrs. Henri and Alfred Gerente; contains subjects from the history of Abraham, with parallels; the gift of Incumbents of livings in the diocese, and in the patronage of the Bishop.

The west window—by M. Alfred Gerente; contains subjects from the history of Jacob; the gift of Incumbents of livings until lately in the patronage of the Bishop, but not in his diocese.

The gable window contains six figures of the Patriarchs, with our Lord in the centre; some of which were executed by Mr. Howes and others by Mr. Preedy: the gift of some of the Peers and Prelates educated at the University of Cambridge.

The middle window of the western aisle, by M. Lusson; the subjects taken from the book of Jeremiah: given by the Rev. G. Rous, Laverton, as a memorial of Dr. Hugh Thomas, nineteenth Dean of Ely.

The north window—by a French artist: given by the Rev. E. B. Sparke.

The carved oak door to the vestry of the Clergy, in the western aisle, deserves attention; it is not exactly known whether it originally belonged to the Cathedral; the carved devices are similar to those in the chapel of Bishop Alcock, in the north aisle of the Choir, and no doubt was once attached to some building erected by that prelate, probably to Jesus College, Cambridge, of which he was the founder. It was found at Landbeach, and sent to the Cathedral by the late Rev. H. Fardell, then one of the Canons. The tessalated pavement in the floor of this arm formerly laid in a passage between the Choir and the Lady Chapel.

The painting hung here was formerly the altar-piece in the Choir, given by Bishop Yorke in 1801; it was painted by Joseppe de Riberia, sometimes called "the Spanish Titian."

The new oaken screen, through which is the entrance to the Choir, will attract attention by its elaborate design and skilful execution, and which, when completed by the introduction of statuettes in the numerous niches will present a work worthy the admiration of all. It was designed by Mr. G. G. Scott, and executed by the late Mr. Rattee, of Cambridge, in a manner that testifies highly to their skill and ability. The elegant brass gates, and the brass foliage in the lower panels of the screen were executed by Mr. Hardman, of Birmingham.

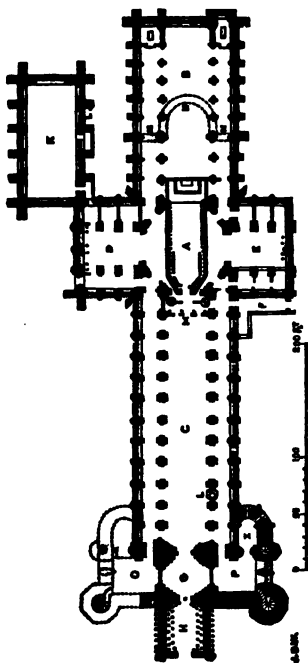
### The Choir,

previous to 1322 was under the central Tower, and extended, including the rood-loft, from the second column of the eastern end of the Nave to about the same distance on the opposite side; and after the erection of the Octagon was again placed there; in 1770, it was removed to the six eastern arches of the Cathedral. It was again removed in 1822, and now commences at the eastern side of the Octagon, extending to the length of seven bays, (the stalled portion occupying three of them,) leaving the two eastern bays as a retro-choir.

This will be better understood by reference to the accompanying plans, (for the use of which we are indebted to the kindness of the Editor of the "Architectural Quarterly Review,") showing the arrangement

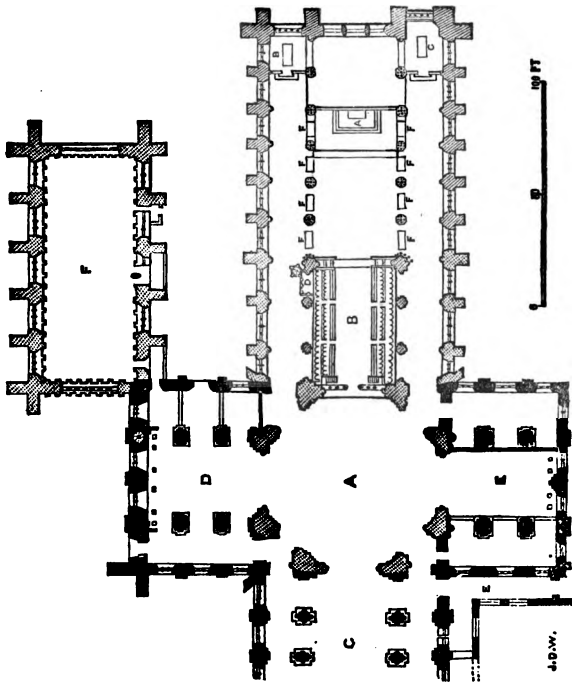


of the Choir as it was in the last century, and the alterations just made.



GENERAL PLAN.

- |  |                                 |
|--|---------------------------------|
| A Octagon, with the arrangement of Choir previous to 1769. | H West Porch or Galilee.        |
| B Presbytery.  | I St. Catherine's Chapel.       |
| C Nave.  | K The Lady Chapel.              |
| D North Transept.  | L Font.                         |
| E South Transept.  | M Rood Screen.                  |
| F Part of Cloisters (ruined)                               | NNN Foundations of Norman apse. |
| G Western Tower.   | O Foundations of n.w. Transept. |
|  | P South-western Transept.       |



### CHOIR AND TRANSEPT, SHOWING NEW ARRANGEMENTS.

*The black tint represents the Norman work of Abbots Simeon and Richard, 1083—1106.*

*The lined tint represents Bishop Northwold's work, 1229—1254.*

*The dotted tint represents the work of Bishops Hotham, Mantacote, and L'Isle, 1316—1361.*

- A The Octagon.
- B Choir, as now carried out.
- C Nave.
- D North arm of Transept.
- E South arm of Transept.
- F Lady Chapel.

- A Altar.
- B Bishop Alcock's Chapel.
- c Bishop West's Chapel.
- D Organ and staircase.
- N Part of Cloisters (ruined).
- M Monuments.

In making a particular survey of the Choir, it would perhaps be best to examine carefully the architecture of the six eastern bays first, and then the three western bays, which were built subsequently to the others, before examining the reredos, monuments, &c.; this is simply suggested as a hint, and we leave the visitor to follow his own inclination, and continue our description in the order of our course from west to east.

The architecture of the first three bays is greatly to be admired as a specimen of the Decorated style, perhaps not surpassed by any other in the kingdom; they were erected about the same time as the Octagon, and most probably under the superintendence of the same skilful architect, and for which purpose Bishop Hotham left a sum of money at his death; they were executed during the episcopate of his successors, Bishops Montacute (1337—1345), and L'Isle (1345—1362). The lower columns are nearly, the capitals entirely, of the same form with those of the Octagon, but the arches are more ornamented; some of them have bosses of foliage attached to their mouldings; and those of the triforium are, as Mr. Bentham observes, "embellished with tracery work of such elegance and delicacy as seems scarcely consistent with strength." Between each of the two lower arches is a corbel or elongated bracket profusely adorned with foliage carved in high relief, richly coloured and gilded; from this rises a column between the upper arches, and from the top of this column spring the ribs of the vaulting, which is of good design, having carved bosses at the crossings, some of which represent

masks, others flowers, &c. In the spandrils of the lower and triforium arches (with the exception of the first bay on the south side, which contains the arms of the see, those of Bishop Hotham, and another shield), are sunk trefoils, some of which are painted dark blue relieved with small stars in gold, having an elegant appearance. The pierced parapet at the bases of the triforium and clerestory has been entirely renewed; and in two bays on the south side, the roof of the triforium, which on both sides is of bare rafters, has been recently painted and ornamented in a style similar to those of the Transept, with good effect. The windows in the clerestory are large, filling the whole opening, having in each four lights with rich tracery, and the same kind of trellis-work we noticed in the large windows in the Octagon; these windows, on both sides, have been recently filled with stained glass executed by Mr. Wailes, the cost defrayed out of the balance of the accumulated fund left for the east window; the subjects are illustrative of two verses of the "Te Deum," with figures of angels and the arms of the donor, &c. in the tracery:

NORTH SIDE—"The noble Army of Martyrs;" represented in the western window by figures of St. George, St. Agnes, St. Catherine, and St. Alban;—middle window—St. Lawrence, St. Cecilia, St. Justin, and St. Prisca—eastern window—St. Ignatius, St. Polycarp, St. Lucian, and St. Stephen.

SOUTH SIDE—"The Holy Church throughout all the world;" the Eastern Church being represented in the western window by figures of St. Chrysostom, St. Basil, St. Athanasius, and St. Gregory Nazienzen; the Western

Church in the middle window, by figures of St. Jerome, St. Ambrose, St. Augustine, and St. Gregory the great; the British Church, in the eastern window, by figures of St. Columba, St. David, Venerable Bede, and St. Augustine of Canterbury.

The absence of a bishop's throne is peculiar to this Cathedral; the bishop occupying the return-stall on the right-hand side of the entrance, and the dean that on the left; those seats being generally appropriated to the dean and sub-dean. When the abbacy was converted into a bishoprick (A.D. 1109) the bishop took the seat previously held by the abbot, the prior retaining his own; and, on the re-foundation in 1541, the dean took the seat of the former priors.

On the right of the entrance, therefore, is the seat of the bishop, and on the left that of the dean, both surmounted by lofty pinnacles of tabernacle-work, and the ancient stalls of Alan de Walsingham, extend on both sides to the length of the three western bays. These stalls have been cleaned and restored, and harmonize well with the new work; their canopies are rich and elaborate, and the panels in the upper portions have recently been filled with sculptured groups illustrative of Scripture history, those on the north from the New Testament; and those on the south from the Old Testament; these are beautifully designed, and contribute greatly to the good effect of the whole. These sculptures (with one exception, "the Nativity," by Mr. Philip,) have been executed by M. Abeloo, of Louvain, and are gifts by various benefactors. They are placed

in chronological order, and proceeding from west to east may be read as follows :

*North side.*

The Nativity  
 The Presentation in the Temple  
 The Adoration of the Magi  
 Murder of the Innocents  
 The Flight into Egypt  
 Jesus disputing with the Doctors  
 The Baptism  
 The Temptation  
 The Miracle at Cana in Galilee  
 The Transfiguration  
 Mary anointing the Lord's feet  
 The Betrayal  
 Our Lord before Caiaphas  
 Jesus mocked  
 Pilate washing his hands  
 Jesus scourged  
 "Behold the Man"  
 The Crucifixion  
 The Entombment  
 The Resurrection  
 Our Lord at Emmaus  
 The incredulity of St. Thomas  
 The Ascension

*South side.*

Adam and Eve in Paradise  
 The Fall of Man  
 The Expulsion from Paradise  
 Adam and Eve at work  
 Cain killing Abel  
 Noah building the Ark  
 The Deluge  
 The Sacrifice of Noah  
 Promise to Abraham  
 Isaac carrying the wood  
 Abraham's Sacrifice  
 Isaac blessing Jacob  
 Jacob's Dream  
 Joseph sold by his Brethren  
 The Burning Bush  
 The Passover  
 Moses striking the Rock  
 Moses raising the Serpent  
 Return of the Spies  
 David Anointed by Samuel  
 Queen of Sheba's visit to Solomon  
 Jonah  
 Elijah's ascent to heaven

The sub-stalls are new, and of good design ; the stall ends in the upper range have a series of statuettes of the principal among the ancient benefactors, or of the builders of various portions of the church, each under a canopy, and for finials they have figures of angels with musical instruments. Each of the statuettes (where they are finished) is represented as holding some type or model of the particular portion with which its prototype is more intimately connected. They were designed

and modelled by Mr. J. Philip, and executed partly by him, and partly by the late Mr. Rattee; we give a list of them in the order in which they are placed, commencing from the west:

<i>North side.</i>	<i>South side.</i>
St. Etheldreda	Bishop Alcock
King Edgar	Alan de Walsingham
Abbot Simeon	Prior Crauden
Abbot Richard	Bishop Hotham
Bishop Hervey	Bishop Northwold
Bishop Ridel	Bishop Eustachius

The fronts of the stalls are generally of open work, shewing the seats, or misereres as they are usually called, behind; in both series of stalls these are curiously and grotesquely carved beneath. On the faces of the stall-ends of the lower tier are various emblematical devices, crests and shields, beautifully carved; our list is made in the same order as the statuettes.

<i>North side.</i>	<i>South side.</i>
Crest of the late Dean Peacock	Arms of the See of Ely
Crest of the Rev. Canon Sparke	Arms of the Rev. Canon Selwyn
Crest of the late Canon Fardell	Arms of the late Canon Mill
Arms of the late Canon Ashley	Pelican—ancient Church symbol
Bull—emblem of St. Luke	Lion—emblem of St. Mark
Eagle—Emblem of St. John	Angel—emblem of St. Matthew

An elegant brass lectern has been placed in the Choir as a memorial of the late H. S. Le Strange, Esq., given by the Rev. E. B. Sparke.

The organ is placed in a position differing from that of any other in England, although not unusual in Continental Cathedrals. The pedal and swell organs have been placed in the triforium on the north side, and the

great organ, with the choir organ beneath it, project in front of the third bay, resting upon an overhanging chamber behind the stalls. The organ was re-constructed, with great additions, by Messrs. Hill and Son, of London, when the removal took place, and several important additions have just been made by the same firm.\* The magnificent organ-case, with its sculptures, was executed by the late Mr. Rattee; the pipes in front have been gilded and ornamented by Mr. Castell, of London, and much of the wood-work having been left in its natural colour, forms an agreeable contrast, and the effect produced, from almost every point of view, is rich and beautiful; while from its unusual position, it loses little of its power or sweetness of tone, but sends forth its pealing sounds, reverberating through the lofty arches with fine effect. We know of nothing more sublime than the voices of a congregation, assisted and supported by such an instrument, praising and adoring the great giver of all good, but are led to exclaim with the poet—

“ There let the pealing organ blow,  
To the full voiced choir below,  
In service high and anthems clear,  
As may with sweetness, through mine ear,  
Dissolve me into ecstasies,  
And bring all heaven before mine eyes.”

*Milton.*

The division between the Early English work of Bishop Northwold, and the portion generally mentioned as Hotham's work, is marked by two steps in the floor,

\* See Appendix.



and by two strong piers rising from the floor to the vault, which were in fact the original Norman shafts at the commencement of the apse taken down by Hugh de Northwold, eighth bishop, who added the six beautiful eastern bays at his own expense; these form a pure and good example of Early English work, and were completed A.D. 1252, and dedicated in the same year, in the presence of king Henry III., and many nobles and prelates. This was called the "Presbytery," a common name at that period for the east end of a church.

"The character of the three western bays is singularly yet beautifully arranged to harmonize, in point of elevation of its parts, with the six eastern arches; this and the very great excellence of the details, renders this part of the edifice a most valuable study."\* The absolute contact here of the two styles of Early English and Decorated, affords the spectator an opportunity of contrasting them, and of judging of the comparative merits of each. By many, the eastern bays are preferred for their chaste and elegant appearance, not being so profusely ornamented as those of the western ones, but, as Mr. Millers observes, "every thing seems in its proper place and fitly proportioned; all harmonize, and taken altogether, give a general character of lightness and elegance. This is nowhere more conspicuous than in the roof; the plain ribs of which, diverging from their imposts, instead of crossing each other and spreading into intricate forms, go straight to a longitudinal mid-line running from west to east, and decorated with

\* Rickman.

coloured figures or flowers where the springers meet it. There is a precise line of separation between this and the more elaborate ceiling of Bishop Hotham's work; being thus brought into contact the two may be compared with singular advantage."\*

The bases of the piers of the lower arches are octagonal, but the shafts are cylindrical, surrounded by slender detached ringed shafts with foliated capitals, all of Purbeck marble. The triforium (except in the first and second bays on both sides,) extends over the aisles, and is lighted by large windows with Decorated tracery in the outer wall; and the arches are separated by a cluster of slender shafts, into two smaller ones with trefoil heads; and between the two a quatrefoil; all highly adorned with mouldings. Between each of these lower arches also is an enriched corbel of Purbeck marble, adorned with foliage in high relief, from which rises the vaulting shaft in a group of three between the arches of the triforium, to the foot of the clerestory, having a capital of leafage, and from the top of which spring the ribs of the vaulting. The spandrels throughout are relieved with trefoils and quatrefoils deeply sunk and backed with Purbeck marble, and, on the whole, the contrast of light and shade, depth and projection, produces a very fine effect. The clerestory arches are of the same span, but each is divided into three smaller, the centre arch being higher than those on the sides in order to admit light from the windows behind, which are three lancet-shaped lights under one

\* Millers' Description of Ely Cathedral, p. 74.

arch in the outer wall, and are, we believe, original; the windows of the aisles and triforium were re-placed in the fourteenth and fifteenth centuries by larger windows of a flamboyant character. In the first and second bays on both sides the triforium was removed and the windows placed in the inner wall, probably to give additional light to the high altar, the position of which was indicated by a boss in the ceiling with a figure of St. Peter; and also to the rich and gorgeous shrine of St. Etheldreda, said to have been of pure silver profusely adorned with jewels, which at that period stood near the altar, as indicated by a boss in the ceiling with her effigy on it. The tracery in these windows is similar to that in the corresponding arches of Hotham's work, but not so highly ornamented. One of them on each side has been filled with stained glass:

On the north side, "The Ascension;" and on the south "The descent of the Holy Spirit; both executed by Mr. Wailes, and the expense defrayed out of the balance of the east window fund.

"The east end," says Mr. Millers, "is eminently beautiful, and will not by any means shrink from comparison with the more gorgeous termination of any church built after great end windows came into fashion. There are two tiers of lights; the lower consists of three very high lancet-shaped lights, and nearly all equal; the second of five, the middle one being higher, and those on the sides gradually lower."\* They are enriched by slender columns with leafy capitals, and or-

\* Millers' Description of Ely Cathedral, p 76

namented with toothed and other mouldings, presenting altogether more gracefulness and elegance than one large window filling nearly the whole end.

In the last century, Bishop Mawson had formed a design of filling this window (for it is generally considered as one window of eight lights) with stained glass and selected an artist named Pearson to carry it into effect; the work however was not then finished; a figure of St. Peter, the arms of the bishop and contemporary members of the chapter, which were lately removed from the centre lancet,\* with some other small portions, are the only remains of it known to be in existence. It has recently been completed by the liberality of the late Bishop Sparke, who gave in his life time a large sum for that purpose. The bishop died shortly after making his munificent donation, and his executors, the Rev. Chancellor Sparke and the Rev. E. B. Sparke, Canons of the Church, prepared to carry his wishes into effect. Several designs were prepared, and one by Mr. Wailes was selected, but the execution was deferred for some time, in order that advantage might be taken of further experience, and thus, if possible, to realize some of those gorgeous effects which have made the thirteenth century windows of Canterbury, Chartres, Bourges, and elsewhere so justly celebrated.

The eastern lancets were executed by Mr. Wailes in 1857, and the representatives of the donor have good reason to be satisfied with the result. The general ef-

\* These are now placed in the eastern window of the north triforium of the Nave, and may be seen from the opposite side.

fect produced is magnificent ; the three lower lancets in particular present that happy combination of sparkling brilliancy with that somewhat mysterious indefiniteness in the distribution of colour which is so well suited to the architectural effect. It is sufficient to compare the present window with others in the Cathedral, not excluding the productions of Mr. Wailes himself, to show the great advance which the art of glass painting has recently made, both in the richness of the colours employed and in their arrangement—the improvement arising, doubtless, from a more accurate study of the great masters of the art in the middle ages.

The figures and groups in the three noble lancets are executed with great spirit ; and although numerous, are arranged—more especially in the central window—in masses which the eye can readily follow, and by occupying so large a portion of the entire surface, leave little room for the monotonous repetitions of foliage or other patterns ; the distribution of colour is also thus sufficiently varied, without its masses in one part of the window unduly preponderating over those in another, a condition which is never grossly violated without serious injury to just architectural effect.

In the central window of the clerestory range, the spaces between the medallions and the border are filled with a diapered ground, which, though rich in colour, is somewhat formal in effect ; whilst the field in the side windows, within the border, is too narrow to allow the figures to be sufficiently separated and relieved from the rest of the ground. It arises, probably, from these

or other causes that the general effect which the upper lancets produce, though otherwise good, is by no means so rich and sparkling as that of the lower windows.

The subjects of the three lower lights are illustrative of the history of our blessed Lord; commencing at the bottom of the south lancet—where is represented a figure of Jesse, from whose body issues a genealogical tree—and continuing in ascending order, through a series of nine medallions, following in the same manner through a similar number in the north lancet, and five others in the central lancet; alternately with these five are quatrefoils containing representations of types from the Old Testament of the events of the Passion represented in the other medallions; and in the segmental spaces round these quatrefoils are represented eighteen other incidents of the last days of the Saviour. In the segmental spaces in the south lancet the figures of the kings are disposed in pairs; and in the north lancet those spaces are filled with the figures of Moses, Elias, and the prophets; and at the bottom a kneeling figure of the donor. In the five upper windows, two on the north, and two on the south contain figures of the apostles; at the top of the central window our Lord is represented as sitting in glory, beneath which are depicted four incidents which occurred after the crucifixion.

The floor of the Choir has been re-laid with marble combined with Minton's encaustic tiles, and a large marble slab has been placed over the grave of Bishop Hotham, inlaid with brass, and bearing the arms of the see and those of the bishop, surrounded by an inscription. Another has been laid over the grave of Prior Crauden, superior of the monastery at the time of the erection of the Octagon; this is the original gravestone

of the prior, but it had been removed with several others to another part of the church : the brass insertion has been renewed by Mr. Hardman, shewing a kneeling figure with a large foliated cross issuing from his bosom, with the initials I. C. on either side, and surrounded by an inscription.

In the wide treading of one of the steps at the end of the stalled Choir are placed the arms of some of the benefactors to the restoration of the Cathedral,\* executed by Messrs. Minton. In the Presbytery, where the absence of stall-work allows space for more elaborate design, it will be seen much care and skill has been used, and the effect produced is very good. The altar is raised five steps above the level of the floor, each step being laid in mosaic and encaustic tiles of beautiful and varied patterns, used in conjunction with veined, and faced with black, marble.

The new Reredos or Altar Screen is remarkable for its chaste but elaborate design and richness of detail, as well as skill in execution ; and is not perhaps surpassed by any modern work of the kind ; our limited space will not allow us to attempt anything like an adequate description of this beautiful work, we will endeavour briefly to point out the prominent features, and recommend to the visitor a careful examination of its details.

It comprises a centre with wings, having openings with geometrical tracery and foliated mouldings, sur-

\* In the centre are the arms of the Duke of Bedford ; on the south side those of Alexander Beresford Hope, Esq. and the Rev. T. Halford ; on the north, those of J. Dunn Gardner, Esq. and J. C. Sharpe, Esq.

mounted by an elegant cresting. The front of the central portion is of the most beautiful design, executed in alabaster, enriched with colour and gilding, and will doubtless claim the first attention of the visitor. The sides of the space occupied by the altar is covered with diaper work exhibiting a series of roses, apparently connected together by their stems running through the pattern; above this, the whole width is divided into five compartments—the centre one being wider than the others—separated by enriched columns around which are spiral belts with cornelians and blood-stones on a gold ground, and having elegant foliated capitals; on these capitals stand a series of figures of angels bearing instruments of the passion—cross—crown of thorns—nails—spear, &c. The lower part of each compartment is occupied by quatrefoils ornamented with ball-flowers, and filled in with mosaic work of verde antique, rosso antico, giallo antico, and lapis lazuli; above these are panels containing alto relievo sculpture of great excellence, the subjects taken from the life of the Saviour: beginning on the north side we find—Christ's entry into Jerusalem—Christ washing His disciples' feet—the Institution of the Sacrament—Christ's agony in the garden—Christ bearing his cross: another series of spiral pillars stand in the fronts and on the sides of these panels, with capitals similar to those already mentioned. Above the sculptured panels, each of the four side compartments is surmounted by two gables with their outer mouldings foliated, crowned with a finial; and finished at the bottom by the grotesque figure of a dragon or



other animal ; the inner portion of each gable contains within a circle a head in bas-relief—those on the north representing the major prophets—Isaiah—Jeremiah—Ezekiel—and Daniel ; those on the south represent four doctors of the Church—Jerome—Ambrose—Augustine—and Gregory ; the other portions being filled in with mosaic. The centre compartment has three projecting canopies, the faces of which are enriched with mosaic, the angles are crocketed, and finished at the bottom with roses and grotesque figures. Above the centre canopy, on a lofty enriched pinnacle, stands a figure of our Lord ; on the north side, on a lower pinnacle, stands a figure of Moses ; and on the south side a figure of Elias, the three being typical of the transfiguration.

The upper portion of the white stone screen behind the alabaster work is also divided into five compartments of open work with geometrical tracery, and surmounted by a rich cresting ; in front rise five gables, the centre gable being larger and higher than the others. The outer mouldings of the centre gable are enriched with foliated crocketing with which is intermixed the early church symbol—pelican feeding her young—and the apex surmounted by a figure of our Lord enthroned : the inner portion of the gable contains, in a trefoil, a basso-relievo of the Annunciation, in alabaster. The four side compartments are also surmounted by gables, on the top of which stand figures of the four Evangelists in alabaster, their respective emblems being worked in the crockets ; on the inner faces of the gables, within trefoils, are busts in relief, those on the north

side representing Mary Magdalene and Mary the mother of James ; those on the south, St. John the Baptist and St. John the divine ; the remaining space in each gable being filled in with mosaic. Outside and between these gables rise spiral pillars, on the tops of which are placed figures of the virtues—Faith—Hope—Charity, on the north side ; and of the graces—Justice—Prudence—Fortitude, on the south side, executed in alabaster.

The wings also are of white stone, and not so high as the centre ; in each are three openings with geometrical tracery ; and below these openings the wall is covered with diaper work of an elegant pattern.

The portion of this screen which forms the reredos is the munificent gift of John Dunn Gardner, Esq. of Chatteris, in this county, and designed as a memorial to his first wife. The work took upwards of five years to execute, and cost about £4000. Some of the more important of the sculptures, mosaics, and other decorations were suggested by the donor, and the whole was designed by G. G. Scott, Esq., and affords a magnificent example of his skill and taste. The stone-work, including the architectural carving, was executed by the late Mr. Rattee and his successors, at Cambridge ; the sculptures by J. Philip, Esq. ; the mosaics by Mr. Field, and the gilding and painting by Mr. Hudson.

The altar being raised above the level of the floor shews to advantage the magnificent altar cloth, which is of rich crimson velvet, embroidered with much taste and skill by Miss Agnes and Miss Ellen Blencowe, and

is thought to be worthy of the best ages of Mediæval embroidery. "Its length is divided into three parts; the middle containing a very beautiful figure of our Lord as risen, contained within a pointed aureole of a deep blue colour, and bordered by radiating beams. Broad orphreys embroidered in flowers divide the middle compartment from the sides, which are of red velvet powdered with conventional flowers;"\* the largest were copied from ancient examples at East Langdon, Kent, and the others from Othery, Somersetshire. The following inscription is worked in gold on the super-frontal:—

✠ "Agnus Dei qui tollis peccata mundi dona nobis pacem.  
Agnus Dei, miserere nobis." † ✠

We now direct our attention to the monuments in the Choir, and commence with the first arch on the south side of the Presbytery which is occupied by the gorgeous monument of Bishop de Luda (1290—1298), it consists of a lofty central arch with smaller openings on the sides; above the arches are enriched gables with pinnacles and finials; over the centre arch in a trefoil is a figure of the Saviour; the restoration of the north side of this monument will afford some idea of its original appearance; the effect has been somewhat subdued by the softened light from the east windows. The indent in the gravestone under the arch leaves no doubt of its having been once finished with a brass effigy.

\* Ecclesiologist.

† "O Lamb of God, that taketh away the sins of the world, grant us Thy peace. Lamb of God have mercy upon us.

The next arch contains the tomb of Bishop Barnet, (1366—1373); it is of Purbeck marble, with quatrefoils in the sides, and had originally the effigy of the bishop engraved in brass on the table of the tomb.

Under the third arch is the high tomb of John Tiptoft, earl of Worcester, one of the patrons of Caxton, the first English printer; this is in the Perpendicular style, but less beautiful than that of Bishop Redman, on the opposite side: on the table of the tomb are the effigies of the earl and his two wives; the two latter only were buried here, the earl having been beheaded and buried in London in 1470.

The tomb of Bishop Hotham (1316—1337), has been restored, and placed in the next arch, on the south side of the altar; it formerly stood under a high canopy on the north side, but originally in the first arch of his own work. There was probably a recumbent figure on the top, but it has long since disappeared.

Opposite to this, on the north side of the altar, on a base of Purbeck marble, are placed the interesting remains of the tomb of Bishop Northwold, (1229—1254,) founder of the Presbytery, which were originally placed over his grave in the centre of the Presbytery. It is a large slab of Purbeck marble, highly adorned with carving: the figure of the prelate is represented as resting beneath a cinquefoil canopy, in his robes, bearing his crosier, with a lion and dragon under his feet; beneath this is a representation of the martyrdom of St. Edmund by the Danes, commemorative of his having been lord abbot of Bury before he was preferred to the

see of Ely ; the niches in the sides of the prelate's stall have statuettes—on the left, St. Etheldreda, an abbess crowned, and a nun ; on the right, a king, an abbot, and a monk : at the top on each side of the head are angels with censers, and other symbolical figures.

The monument or shrine of Bishop Hotham has been carefully restored, and occupies the third arch on the north side. This, with the tomb now on the south side of the altar under it, originally stood in the first arch of his own work, near his place of sepulture ; it is in the Decorated style, and was richly coloured and gilded. Part of it was cut away in order to make room for the stalls when the choir occupied the six eastern arches, but this has been re-built.

The second arch from the west, on the north side, is occupied by the tomb of Bishop Kilkenny (1255—1256), who died at Sugho, in Spain, while on an embassy to the Spanish Court ; his body was buried there, his heart only being interred here. The tomb is of Purbeck marble, and is a fine example of the Early English style. The bishop is represented as in the act of benediction, with a pastoral staff, and in full pontificals ; his head is shewn as resting on a cushion, and is surmounted by a trefoil arch with a crocketed gable, and a censer-bearing angel on each side.

In the next, or more western arch, is the beautiful monument of Bishop Redman (1501—1505). This is a fine specimen of the Perpendicular style, and is richly ornamented with niches and canopies, and a variety of shields with arms, and emblems of the passion ; the ef-

figy of the bishop is recumbent on a high tomb under a rich canopy, with a space left at the foot for a chantry priest. Passing through this space we enter the

### North Aisle of the Choir,

and first proceeding towards the western end of it, we notice the new enriched back-screens which have been erected to mask the stall-work in two of the bays, and against which have been placed the monuments of Bishop Fleetwood (1714—1723), and of his son Dr. Charles Fleetwood (1737); the third bay is occupied by the new and elegant staircase to the organ; it is of open work, richly carved, with foliated mouldings and ornaments. Opposite to this, in the north wall, is a beautiful door arch, formerly the means of communication with the Lady Chapel; it had statues in large niches on each side, many smaller niches, crockets, and finials, and over the key-stone a sitting figure; the mouldings and ornaments were originally beautified by colours and gilding, but all are injured and defaced. A little further eastward is the memorial brass laid over the grave of Mr. Basevi, the eminent architect of the Fitzwilliam Museum at Cambridge, who was accidentally killed by a fall in the western Tower in 1845.

The monuments of Bishops Redman and Kilkenny, which we noticed in our survey of the Choir, are in their original places; and we now pass in succession those of Bishops Patrick (1691—1707), Mawson (1754—1770), and Laney (1667—1675). In 1770 many monuments were removed from the Presbytery to make

room for the Choir, and a few have been again removed for the purpose of carrying out the present arrangements. In the last bay but one (now the opening to the retro-choir) stood the monument of Bishop Gray (1454—1478), but the gravestone only remains, from which the brass has been removed. The arms of this prelate may be observed in the sides of three of the windows of this aisle, probably altered by him.

The window in the second bay from the chapel has been filled with stained glass, executed by Mr. Hughes; three of the subjects taken from the Parables—the wheat and tares—the vineyard—the lost sheep—and the fourth, the miraculous draft of fishes—designed as a memorial of the late Mrs. Fardell, widow of the late Canon Fardell.

The window next the chapel—executed by Mr. Ward; contains, in the two western lights, subjects from the parable of the ten virgins; and in the others illustrations of the passage in Matt. xxv. 35, 36, “I was an hungred, and ye gave me meat,” &c. designed as a memorial of the late Rev. Henry Fardell, M.A., for many years Canon of Ely.

At the east end of this aisle, occupying the space of one bay, is the **Chapel of Bishop Alcock** (1486—1500), who was comptroller of the works under Henry VII., and founder of Jesus College, Cambridge. The chapel is in the Perpendicular style, and was built A.D. 1488, as appears from a stone found underground some years ago, and inserted in the wall under the east window, bearing the following inscription, scarcely legible;

*Jo[hann]es Alcoc ep[iscopu]s elie[n]sis hanc fabrica[m] fieri fecit.  
M.cccc.lxxxviii.*

The ornamental portion is curiously executed, but

the pinnacles are disproportioned and crowded, presenting a confused and heavy appearance; the vaulted ceiling is rich and elaborate, with a large pendent of curious workmanship in the centre. The principal entrance is on the west; there is also a door on the south side, and the bishop's tomb is on the north side with a window behind containing some fragments of stained glass. A door opens to the space at the foot of the monument which was probably a chantry; the bishop was buried in the centre of the chapel, and his favorite device—a cock standing on a globe—may be seen in the window and in several other places. Much has been done towards the restoration of this chapel at the cost of the Master and Fellows of Jesus College; a new floor of encaustic tiles has been laid; and we hope to see the east window filled with stained glass, which will contribute greatly to the richness of its appearance.

### The Retro-Choir.

This occupies the space of the two eastern bays of the Cathedral, allowing a passage behind the altar-screen from one aisle to the other, and affording a good position for a closer inspection of the lower portions of the east window, under which some remains of ancient decoration may be seen on the wall.

Nearly under the centre window, a few feet from the wall, a memorial brass has been placed over the grave of the late Canon Fardell, who died in 1854, and of his widow, who died in 1861; to whose memories respectively the two stained glass windows were inserted in the north aisle of the Choir, noticed in p. 68.



Behind the new altar-screen, beneath a large and costly slab of Alexandrine mosaic, is the grave of the late Bishop Allen (1836—1845), to whose memory a monument in white marble has been erected in the south aisle of the Choir. A little further southward is the beautiful monument over the grave of the late Dr. Mill, Canon of Ely, and Regius Professor of Hebrew in the University of Cambridge, who died in 1853. It consists of an altar tomb of alabaster and serpentine ornamented with marble mosaic and polished stones, bearing a recumbent effigy of Dr. Mill in his robes; the figure is in copper and was formed by the electrotpe process; at the feet are two kneeling figures, one an oriental character, and the other a student. It was designed by Mr. Scott, and executed by Mr. Philip.

In the eastern bay on the south side is a monument of Cardinal de Luxemburg, Archbishop of Rouen, and Bishop of Ely (1438—43). This monument was for many years hidden by a screen, but on the removal of the Choir the screen was taken away and the monument partially restored, the figure remains but the head is gone. The Cardinal-bishop died at Hatfield, and his body was buried at Ely, but his heart was conveyed to his Cathedral at Rouen. The niches and canopies with crockets and finials in the arch above will attract attention, being chaste and elegant; they are similar to those in the interior of Bishop West's chapel, but are in a more perfect state.

### South Aisle of the Choir.

The eastern portion of this aisle is occupied by the

elegant **Chapel of Bishop West** (1515—1534), filling the space of one bay in a similar way to that of Bishop Alcock in the north aisle. It is a rich specimen of that gorgeous style by some called the "Florid English," by others the "Perpendicular." The niches and canopies are very numerous, and almost endless in variety of size, shape and decoration. There are places for upwards of two hundred statues, large and small; and some of the carved heads are of medallion size, and well executed. "It is impossible to contemplate this beautiful oratory, even in its mutilated state, but with feelings of admiration; the taste of the designer, no less than the execution of the sculptor are wonderful, and although every part is covered with niches, pedestals, and canopies, interspersed with relievos, grotesque designs, and ornaments, the whole appears light and airy."\* The ceilings of the canopies are covered with tracery that can only be compared to lace-work exquisitely varied and finished: the ceiling and pendants are deserving attention; the former is divided into lozenge-shaped compartments of different sizes, all are coloured, and on many of them are painted the arms of the see, and those of the founder of the chapel; the pendants are formed by figures of angels holding the same arms and those of Henry VIII. Over the door, on the inside is the inscription:

"GRACIA DEI SUM ID QUOD SUM. A.D. 1534."

and the same without the date and the word "id" is to be seen in several other places, both within and with-

\* Supplement to Bentham's History, p. 69.

out. The gates are worthy of notice as specimens of wrought-iron work of that period. This chapel, which is the burial place of Bishop West, may be compared with that built by him in the parish church of his birth-place, Putney; but every part of it has suffered the most barbarous mutilation; not a figure can be found perfect, all have been removed or defaced, probably in consequence of an order in council made A.D. 1547-8, against the Romish superstition, and for removing images out of churches; or it might have been done by the Puritans in the time of Cromwell.

Bishop Keene (1771—1781) was also buried here; and the late Bishop Sparke (1812—1836), and Mrs. Sparke were also interred in this chapel, to whose memories the monument at the east end has been erected, and the stained glass window behind it inserted:

The window—executed by Mr. Evans, of Shrewsbury—contains figures of the four Evangelists, with St. John the Baptist in the centre, the tracery being filled with appropriate emblems and ornamental devices.

A slab of black marble, inlaid with a foliated cross, the arms of the sees of Chester and Ely, and surrounded by an inscription in brass, has been laid over the grave of Bishop Sparke, and the gravestones of Bishops West and Keene have been re-laid, and the remainder of the floor laid with encaustic tiles.

Some fragments of stained glass may be seen in a window on the south side, under which stands the remains of Bishop West's monument, just above this in seven small arches, closed with as many stones inscribed

with names and dates, are immured the remains of seven eminent benefactors to the church of Ely\* in the tenth and eleventh centuries, who were originally interred in the Conventual Church, but from which they were removed in 1154, and the small chests which contained their remains were placed in the north wall of the Choir of the present Cathedral; and when the Choir was altered in 1770 these were again removed, and deposited in their present resting places.

The perspective view westward through the south aisles of the Choir and the Nave is worthy of notice from the various intersections of the arches and groinings, and may be seen to advantage from a narrow window in the west side of the chapel, as well as from the door; and a good view of the organ may be had from the aisle looking over the tomb of Bishop Barnet.

The architecture of this aisle is precisely similar to the north aisle; and the windows are of the same kind, having been altered to their present form about the same period; some of them have been recently filled with stained glass:

The first window from the chapel—executed by Messrs. Clayton and Bell—as a memorial to Astley Sparke, Esq., (son of the Rev. Chancellor Sparke,) who was killed in the celebrated cavalry charge at Balaclava, in 1857: the subjects taken from the parables—the talents—the vineyard—the wheat and tares.

\* Wolstan, Archbishop of York; Osmund, a Swedish bishop; Ednoth Bishop of Lincoln; Alfwin, Elfgar, and Athelstan, Bishops of Elmham; and Brithnoth, Duke of Northumberland. An interesting account of the removal of these remains may be found in the *Addenda to Bentham's History*, vol ii. p. 23, &c.

The second window, (over an arched recess in the wall)—designed by Mr. Cottingham—contains subjects from the history of Lazarus; the joint gift of Lady Buxton, and of her son, Sir Robert Buxton, Bart. of Shadwell Park, Norfolk.

The third window—executed by M. Lusson, of Paris—illustrative of the history of St. John the Baptist; is the gift of the Rev. Chancellor Sparke.

The fourth window—executed by Messrs Clayton and Bell—illustrative of the history of St. Peter; is the gift of Mrs. Pratt, designed as a memorial to her late husband Colonel Pratt.

Under a low arch in the second bay from the chapel is a curious relic; it is part of a monument found beneath the floor of the nave in St. Mary's Church in 1829. It represents an angel with wings raised above the head, bearing a small naked figure, probably representing the soul of a bishop as a crozier appears at the side; the angel wears a kind of cope with an ornamental border, around the head is a large circular aureole, and the canopy shews a mass of buildings with semicircular arches. There is an inscription on the rim, "St. Michael oret p' me." To whose memory it was executed it is impossible to conjecture, but it is doubtless of great interest.

Several monuments to former prelates of the church, and to other persons, may be observed in this aisle, the first is one to Bishop Gunning (1675—1684), near to which is a piscina in the wall. In the next bay is one to Bishop Moore (1707—1714). One to Bishop Heton (1600—1609) occupies the next bay, and is perhaps the only instance since the Reformation, of the effigy of a bishop in a cope ornamented with saints; the figures

on the left border are those of St. Bartholomew, St. Matthias, St. Andrew, St. Peter, and St. John.

Numerous incised stones in different parts of the Cathedral denote that it had been rich in specimens of ancient monumental brasses; of these however two only remain, the others have disappeared by the act of the mercenary or the fanatic: The first is a memorial to Bishop Goodrich (1534—1554), who is represented in his episcopal vestments, wearing his mitre, he holds his crozier in his left hand, and in his right he carries a Bible from which depends the great seal of England; the bishop having been appointed Lord High Chancellor in 1551; the inscription has been removed. The other is in memory of Humphrey Tyndall, fourth dean of the Cathedral, A.D. 1614; who is represented in his robes, and with a square cut beard; an inscription is engraved in the border, and a few quaint lines beneath the feet of the effigy.

Before we pass on to the few remaining monuments, we will take the opportunity of observing the piers which separate Bishop Northwold's work from that of Bishop Hotham; "they are," as Mr. Miller observes, "a combination of the two sorts of column severally in use at the respective times at which the two fabrics were erected; the east side has the small shafts distinct from the main column, and the west side is clustered; where they meet is a niche for a statute.\* In the niche on this side, is a tablet to the memory of the late Rev. James Bentham, Canon of Ely, and author of "The

\* Millers' Description of Ely Cathedral, p. 89.

History and Antiquities of Ely Cathedral," a work of acknowledged merit, the result of many years' labour and research. He died Nov. 19th, 1794, aged 86. The inscription is from the pen of Dr. William Pearce, who was at that time Dean of Ely.

The monument to Robert Steward, Esq. who died A.D. 1570, is next in our route, and beyond that one to Sir Mark Steward, who died A.D. 1603, both examples of no particular style. In the last bay is the monument recently erected to the memory of the late Bishop Allen, whose grave we noticed in passing the retro-choir; on the table of the monument is a reclining figure of the deceased prelate in white marble, sculptured by Legrew, and considered to be a good likeness: this was erected at the expense of the late bishop's family.

Back-screens to mask the stalls, similar to those in the north aisle, have also been erected on this side, against which have been placed the monuments of Bishops Greene (1723—1738), and Butts (1738—1748), and we hope ere long to see a new floor laid in both aisles.

The new screens with gates at the western end of the Choir aisles are worthy of admiration for their chaste and elegant design, and as specimens of modern work in wrought-iron, they were executed by Mr. Skidmore of Coventry, from designs by Mr. Scott. That in the south aisle was presented by G. A. Lowndes, Esq. of Barrington Hall, Essex; and that in the north by the late Dean Peacock.

Several other memorial remains may be observed in various parts of the church, but to enumerate them or

point them out would exceed our limits, a few may be noticed in passing: towards the east end of the Nave is a large marble slab with the effigies of a bishop upon it, but it is not even conjectured whom it covers or has covered; another, the monument of Dean Cæsar, (A.D. 1636) which has been removed from its former position in the north aisle of the Choir, to the junction of that aisle with the closed end of the eastern aisle of the north Transept, near the new iron screen just mentioned.

"Of fifty-four bishops of Ely," says Mr. Millers, "thirty-five are known to have been buried in the Cathedral, and two in the Lady Chapel. Of these thirty-seven, there are memorials of twenty. Some of them very scanty and much mutilated, and many removed from the spots where the bodies of those whom they commemorate repose. Of the other seventeen, there were, no doubt, similar memorials; but they 'are perished as though they had never been.'" Since the above was written, two others have been buried in the Cathedral; Bishop Sparke in West's Chapel, and Bishop Allen behind the Altar-screen.

By a doorway at the north-east corner of the north Transept, we may proceed to

### *The Lady Chapel,*

which stands on the north side of the Cathedral, parallel with the Choir. This chapel was erected in the early part of the fourteenth century (1321—1349), under the superintendence of John de Wisbech, one of the monks, who had the works in charge; the first stone was laid



on Lady-day, 1321, by the celebrated Alan de Walsingham, then sub-prior, and was perhaps one of the most beautiful and elaborate specimens of the Decorated style in England; and, even in its present dilapidated state will amply repay a careful examination. It was dedicated to St. Mary, and after the Reformation, was (in 1566,) assigned by the Dean and Chapter for the use of the inhabitants of the parish of the Holy Trinity in lieu of their own church, then in ruins, and has since been more commonly known as "Trinity Church."

This is the widest single-span church in the kingdom, being 46 feet in width, and 100 feet in length; and cannot fail to attract the attention and admiration of all who behold it, for its fine proportions, and for the rich remains of architectural ornament which it displays. It is divided in its length into five severies, and lighted by windows of great size, with elaborate tracery, which contain fragments of the original stained glass, sufficient to indicate that they were all, at one period, entirely so filled. The two end windows are noble and spacious, the east window having seven lights, and the west window eight, both with transoms, and each with tracery differing in pattern from the other, and from the windows in the sides.

The walls everywhere display a rich profusion and variety of ornament, once beautified with colouring and gilding, but long since covered with white-wash; a few faint traces of its former splendour may yet be found in various parts of the chapel, enough perhaps to shew that it must have been gorgeous in the extreme. The

walls under the windows on each side contain nineteen ornamented arches, each divided by a slender pilaster into two stalls, with stone seats; each pair of stalls is divided by a pilaster of Purbeck marble. The canopy over each of these arches consists of a head of singular beauty, radiated and inclining forwards; on the apex is, or was, the figure of a saint. The spandrils of the arcade contain figures in relief representing some legendary history; probably of the virgin. There is a similar row of stalls at the west end; but at the east end they are somewhat different, as beneath the window was a kind of reredos with a large niche in the centre, which no doubt contained a figure of the virgin, the whole of this has been nearly destroyed. Numerous statues adorned the walls, but so much has this beautiful chapel been mutilated and defaced that a perfect one cannot be found. Between each two of the windows there is a series of niches large enough for figures of life-size, in pairs, these are surmounted by ornamented canopies, and between them runs a roof-shaft, from these shafts spring the ribs of the vaulting, which is similar to that of the stalled choir, built about the same period; the ceiling was painted a rich blue, and studded with silver stars; the bosses at the intersection of the ribs represented flowers, foliage, and grotesque masques, and some of those along the mid-rib represented figures emblematical of the nativity, of the crucifixion, the virgin, &c., they had been richly coloured and gilded, but like other parts of the church have been defaced and injured: it must indeed at one period have

been almost unequalled in splendour ; and every person who sees it must feel a deep regret that so beautiful a building should ever reach such a stage of desecration. A few modern monumental tablets are placed on the walls but they diminish rather than increase the decoration ; some others have been removed to the entrance, and in 1865 the church was cleansed, and the close pews were removed and re-placed by open seats ; the position of the organ has been altered, some of the windows re-glazed, and the whole greatly improved.

The position of the Lady-Chapel here is rather unusual, it is generally placed at the east end of the church ; but in some few instances that honourable position was appropriated to the shrine of the local saint ; here it was occupied by that of St. Etheldreda, whose final resting-place was within the apse of the original choir, before the Presbytery was built.

### The Upper parts of the Church.

To those who may feel disposed to explore the upper portions of the church, facilities are afforded by a staircase leading from the north end of the Transept, near the entrance to the Lady Chapel, and by another leading from the south-west Transept. The ascent, though tedious, is not dangerous if due caution be used. Many parts will be found worthy of attention ; the timber roof of the Octagon should be seen, as a most curious piece of carpentry. A fine view of the interior of the church may be obtained by standing against the upper tier of windows at the east end, and looking westward.

An extensive view of the surrounding country may be obtained from the summit of the Tower, exhibiting a complete panorama of the district, with a church or two peeping from among the trees, and the river Ouse tracing its meandering course towards the sea, while corn-fields, meadows and pastures contribute towards the beauty of the scene.

### Exterior of the Cathedral.

After a careful examination of the interior, the visitor will do well to look round the exterior. We will continue our observations for his guidance and assistance; and start from the western front where we began—or by leaving the Cathedral by the north door into the church-yard, turning to the left hand towards the north west corner of the building—and proceed eastward.

While we are here it may be as well to observe the burial ground near which we are standing, where lie the remains of generation after generation of the former inhabitants of the town. Reader, let thy foot tread lightly hereabout, for the dust it presses on is all that remains of creatures once breathing and living like yourself. What a lesson is afforded us when we contemplate, on the one hand the works of men of ages long past, but still standing as monuments of their skill and piety, and on the other the graves of the silent dead; the heads which planned, and the hands which executed, where are they? Long since consigned to earth. All must feel, more or less, the influence of impressions to which such thoughts and scenes give rise;

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may such feelings cause us to remember that we are but dust, and that we must, perhaps soon, become as those who lie beneath our feet.

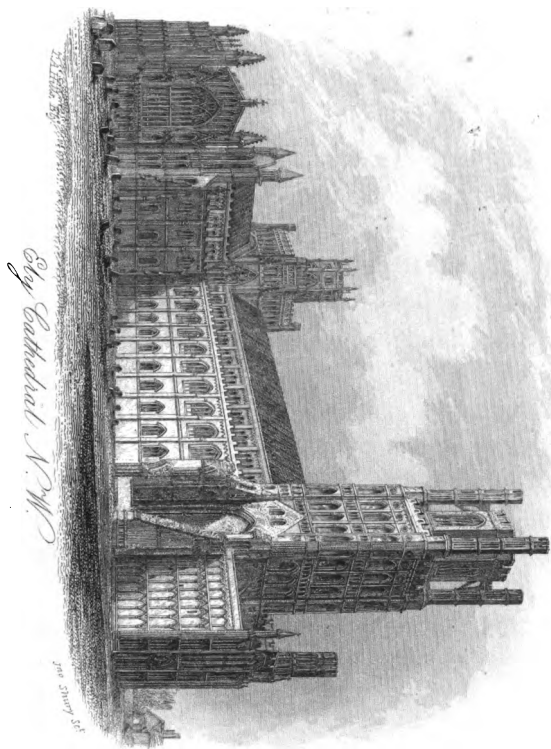
“Our time is fixed, and all our days are numbered,  
How long, how short, we know not.”

*Blair's Grave.*

There are inscriptions of various kinds on the mementos around us: an eccentric one will be found near the remains of the north-west Transept: others may perhaps be found interesting to those who may feel inclined to examine them.

Our first observations will be directed to the remains of the north-west Transept, the broken portions of which give strong evidence of its having been similar to that on the south side. There is in this, as in the other, a grand semicircular arch on the east side, which probably communicated with some chapel, of which however there are neither remains nor record. It would appear that after the fall of the original wing, a new building was begun on the same spot, not however of the same dimensions, and carried up but a few feet and then discontinued. A band of panelling in the western face of the buttress corresponds with the work on the monument of Bishop Redman, who died in 1505, but the fall of the Transept was no doubt some years before this. The arch supporting this side of the Tower was filled with masonry probably when the Tower was repaired.

A good view of the Nave may be obtained as it is unobstructed through its whole length. A band of treble billet moulding runs under the lower windows; a



*Cathedral St. Peter*



double hatched moulding under the second tier; and immediately below the parapet is the ornament called the corbel table; these, with the billet moulding round the clerestory windows are in excellent preservation. The parapet on the wall of the aisle is embattled, but that above the clerestory windows is plain. The windows in the clerestory retain their original form, but those of the two lower tiers have all been altered. Over one of the lower windows there appears a date (1662), probably referring to the period of some important repairs or alterations on this side. The removal of the ruins of the old Church of St. Cross, which stood near this spot, took place in the reign of Elizabeth, when the use of the Lady Chapel was granted to the parish by the Dean and Chapter.

We next turn our attention to the Octagon, which forms a grand central point from which radiate the four principal parts of the church—the nave, the choir, and the north and south transepts. Here originally stood a large square Norman Tower, which fell down in 1322, and was re-placed by the present building; it is not an exact octagon, having four longer sides adjoining the four main portions of the building, and four shorter at the angles. The design was a grand one, but whether it was ever fully carried out is somewhat doubtful, the stone-work is carried up to a height a little above the roof of the Nave, &c. but the Lantern above is of wood covered with lead. From each of the angles formed by the walls of the Nave and Choir aisles with those of the Transepts spring two massive flying buttresses, abutting



octagonal turrets at each angle of the Octagon ; these turrets were originally designed to be pinnaced, between them runs a pierced parapet of very beautiful design ; and there are bases of pinnacles at the cardinal points. The sides of the Octagon are adorned with an arcade of pointed arches, some of which are pierced and glazed to admit light ; the longer sides have six, and the shorter three, of these arches. In each of the turrets is a winding stair communicating respectively with the main parts of the building, and with the interior. The Lantern above is of two stories, the lower lighted by elegant windows assimilating with the large windows in the angles of the Octagon ; and the upper by louvres as adapted to a belfry, for which purpose probably this chamber was originally designed ; these windows have been recently altered, the flying buttresses re-placed against the angle divisions, which are finished with embattled turrets instead of pinnacles, and between which runs an elegant open-work parapet. The whole of the Lantern has been thoroughly repaired, and the wood-work re-covered with lead.

The portion of the north Transept which fell down in 1699, although soon after carefully restored and the mouldings and ornaments nicely replaced, may yet be distinguished from the old work : the Tuscan door-arch however, in its northern face, is quite out of place here, not according with the style of the building in which it is placed. The restorations were executed under the directions of Sir Christopher Wren, the eminent architect of St. Paul's.

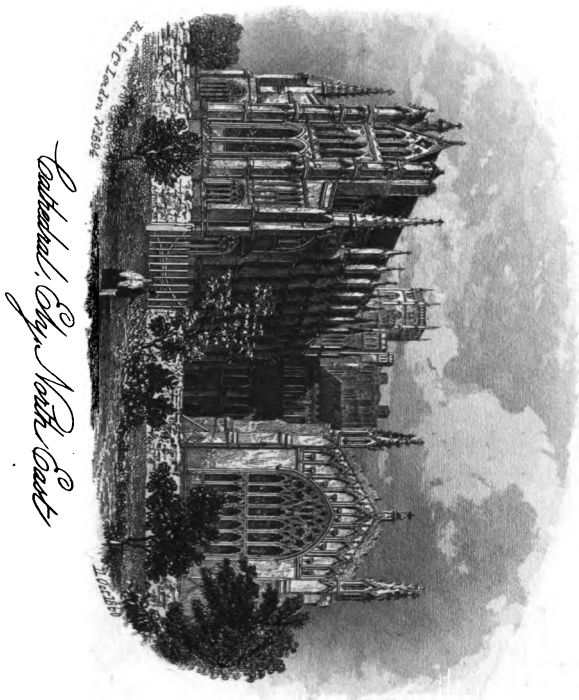
The west front of the Lady Chapel is richly decorated with niches, and has a noble window, under which is an arcade of small arches, in the back of some of which may be seen traces of coloured decoration; the gable point is adorned with a niche rising above the pierced parapet on the sloping sides of the gable. On each side are five large windows, the tracery of which appears to have been executed in a softer kind of stone than the general exterior work, and shows symptoms of decay. Between each two windows is a deep projecting buttress surmounted by a richly crocketed pinnacle; at the angles are double buttresses, on each of which is erected a pinnacle of larger dimensions. The east end is not so richly ornamented as the west; there are no niches on the sides of the window, nor below it.

The north side of the Choir is somewhat hidden by the Lady Chapel, which stands parallel to it, although the latter is much shorter; but a better view may be had by going between them. An opportunity is also afforded of observing the original Norman windows in the triforium of the Transept. The windows of the aisle of the Choir are uniform in size and shape; those of the triforium are nearly similar; all were originally lancet-shaped, but altered to their present form in the latter part of the fifteenth century. The aisle roof of the two western bays of Bishop Northwold's work (the six eastern bays) was perhaps originally as high as the other parts, but altered at a later period; the tracery of the windows on the north side still remains; but on the south side there is a difference which should be noticed.

The lighter style of architecture and the large windows of the fourteenth century made the support of buttresses necessary, in this instance they are deep, and crowned with crocketed pinnacles; on the sides of many of them are gurgoyles, or water spouts of grotesque figures; flying buttresses are sometimes used in addition, reaching from the side buttresses to the clerestory walls, thus forming a conspicuous addition to the external beauty of the fabric; of this the exterior of the Choir of Ely Cathedral is a splendid proof.

The east end of the Choir is one of the finest specimens extant of an Early English east front. It is divided into three stories; the lowest has three lancet windows of nearly equal height; the next tier has five windows of one light each side by side, as described on our inspection of the interior; the third story, which is in the gable, contains three lancet windows, not seen in the interior, being above the vaulted ceiling of the Choir. There are several niches for statues, but no figures; and the spandrils of the window arches are relieved by quatrefoils and other ornaments. The gable point is adorned with an enriched ornamented cross. Nearly a century ago this end was about two feet out of the perpendicular, but was skilfully restored by Mr. Essex, the architect.

The eastern faces of the aisles appear as wings to the east end of the Choir, and are flanked with double buttresses at the angles, upon which are set larger pinnacles crocketed. The windows lighting the two chapels at the ends of the aisles were probably inserted





when the chapels were erected; that in the north aisle is set in the wall, while that in the south aisle projects beyond the wall nearly to the depth of the buttress.

The south side of the Choir is similar to the north, with the exception before mentioned—the two western arches of Bishop Northwold's work—in each of which the opening is formed into two arches of a style differing from the adjoining portion of the building, but which have the appearance of originality. The walls of the triforium, both in the Choir and Nave, were not originally so high as we now see them, but no doubt were heightened when the larger windows were inserted.

The south end of the Transept differs from the north in the arrangement of the windows; in the gable is a low Perpendicular window of seven lights, sunk within a deep recess; the north end has in the upper tier two large Perpendicular windows side by side. There is also a difference observable in the gable and pinnacles. Some indications of an adjoining structure may be seen on the wall at the lower part, but what it was, or how large, we cannot undertake to say, although we believe the dormitory of the monastery stood near, perhaps separated only by a vaulted passage, as the corbels remaining in the wall of the Transept would indicate that some arched building adjoined it.

The south entrance to the Cathedral is through a portion of the eastern side of the *Cloisters*, by a beautiful Norman door-arch in the south wall of the Nave, and to which we drew the attention of the visitor in our survey of the Nave, p. 28. The south side of the

Nave is nearly similar to the north, but there is no corbel table under the embattled parapet of the aisle : the windows in the lower tier have, with one exception, been restored to their original form ; those in the second tier retain their altered shape : but those of the clerestory, as on the north side, are original. The apsidal **Chapel of St. Catherine**, adjoining the south-west Transept, has been re-built in accordance with the original structure.

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Having thus finished our survey of this noble edifice, we will, after giving the dimensions of the Cathedral and some other information relating to the establishment, continue our course and make some observations on the remains of the ancient monastery, which will form the subject of a separate chapter. In order to bring them all conveniently before the visitor we will retrace our steps for a short distance round the east end of the Cathedral, and commence with the buildings on the north side of the Lady Chapel.



## Dimensions of the Cathedral.

INTERIOR.		Ft. In.
The whole length from west to east .....	520	7
The Galilee, or Western Portico .....	42	0
The Western Tower.....	40	4
The Nave .....	208	0
Crossing the Octagon .....	71	5
The Choir.....	123	0
Retro-choir .....	35	10
The length of the Transept from north to south .....	178	6
Breadth of the Transept with the Aisles .....	73	0
Breadth of the Nave with the Aisles.....	77	3
Breadth of the Choir with the Aisles.....	77	3
Clear diameter of the Octagon, from one pillar to the opposite ..	65	4
Height of the pillars which support the Dome and Lantern ....	62	0
Perpendicular height of the Dome, springing from the capitals of the pillars, to the aperture of the Lantern .....	32	0
Height of the Lantern itself, from its aperture on the Dome to its vaulted roof.....	48	0
The whole height from the floor to the centre of the Lantern ...	142	0
The clear diameter of the Lantern within .....	30	0
Height of the vaulted roof of the Choir ....	70	0
Height of the walls of the Nave.....	72	9
Height of the ceiling from the floor at the east end of the Nave .	86	2
Length of the Lady Chapel (now Trinity Church) .....	100	0
Breadth of the same.....	46	0
Height to its vaulted roof .....	60	0

### EXTERIOR.

The whole length from west to east .....	537	0
The length of the great Cross, or Transept, from north to south..	190	0
Height of the four stone turrets of the western Tower .....	215	0
Height of the Lantern over the Dome .....	170	0
Height of the two Towers of the south-west Transept .....	120	0
Height of the eastern front to the top of the Cross .....	112	0
Height of the roof over the Nave .....	104	0



## List of Clergy and Officers.

### *Bishop.*

The Right Rev. EDWARD HAROLD BROWNE, D.D. ....1864.

### *Dean.*

The Very Rev. HARVEY GOODWIN, D.D. ....1858.

### *Canons or Prebendaries.\**

First Stall—Suspended.

Second Stall—Ven. Archdeacon Yorke, M.A. ....1859.

Third Stall—Rev. B. H. Kennedy, D.D. ....1867.

Fourth Stall—Suspended.

Fifth Stall—Rev. J. H. Sparke, M.A. *Chancellor of the Diocese* ..1818.

Sixth Stall—Rev. W. Selwyn, D.D. ....1833.

Seventh Stall—Rev. E. B. Sparke, M.A. *Registrar of the Diocese* ..1829.

Eighth Stall—Rev. T. Jarrett, M.A. ....1854.

### *Honorary Canons.*

Rev. W. B. Hopkins, *Vicar of Littleport*. ....1866.

Rev. H. Tasker, *Vicar of Soham*. ....1866.

Rev. S. Blackall, *Perpetual Curate of Ixworth*. ....1866.

### *Head Master of the Grammar School.*

Rev. John Chambers, M.A. ....1861.

### *Second Master—Mr. Greenwood.*

### *Minor Canons.*

Rev. Solomon Smith, M.A. (*Librarian*) ....1833.

Rev. J. H. Henderson, M.A. ....1848.

Rev. George Hall, M.A. ....1852.

Rev. W. E. Dickson, M.A. (*Precentor and Sacrist*) ....1858.

*Registrar to the Dean and Chapter—H. R. Evans, Esq.*

*Organist—Dr. Chipp.*

Eight Lay Clerks and Eight Choristers.

*Virgins—Messrs. William H. Southby, and Henry White.*

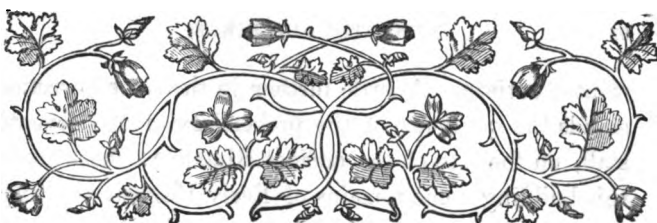
*Clerk of the Works—Mr. John Bacon.*

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Daily Service in the Cathedral at Ten A.M and Four P.M.

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\* By the Act 3 & 4, Vict. 'c. 113, the number of Canonries have been reduced as they became vacant from eight to six, two of which are to be held respectively by the Regius Professors of Greek and Hebrew in the University of Cambridge.



## Monastic Buildings,

§c. §c.

**W**E will commence our notice of these remains of former ages by observing that as they now, in a great measure, form private residences, they can only be seen by visitors externally; it will be sufficient therefore for us to point out the several localities, and state, as far as we are able, their original uses, and present appropriation.

On the north side of the Lady Chapel stands an old square tower, now used as a belfry for the parish of the Holy Trinity, but it is not certain for what purpose it was originally erected. Adjoining this is a building recently erected, comprising a school-room and practice-room for the Choristers, with a residence for the master beyond this, eastward, is an arched gateway communicating with the public street; this was closed up for many years, but has lately been re-opened, and over it is the muniment room of the Dean and Chapter. Next is a residence for one of the Virgers, and beyond that two other residences; these occupy the site of the an-

cient *Sacristy*. A little further in the same direction stands the residence of the prebendary of the seventh stall, on the site of the ancient *Almonry*: there are in this building some remains of Early English vaulting, and at the east end may be observed the remains of a triplet window of the same period; the middle window has been destroyed by the insertion of a modern window, now blocked up, but the stone-work of the side windows can easily be traced.

We next proceed round the east end of the Cathedral to the south end of the Transept, a few yards south of which may be observed a range of Early English arches, each containing a double arch, which is again subdivided, but all have long been blocked up; and to the eastward of these, another range of arches with piers about twelve feet in height, some of which are comparatively perfect; these piers are alternately cylindrical and octagonal; the octagonal columns presenting alternately a side or an angle in front. The arches are profusely enriched with a variety of mouldings; the walls above were pierced with a row of small windows with semicircular heads. These pillars and arches may be seen on both sides of the roadway, corresponding with each other like the nave of a church. A beautiful arch at the end leads to another series, and beyond this, in one of the prebendal houses, is a vaulted room which seems to have been erected about the period of transition from the Norman to the Early English.

They form a church-like building, and by some historians have been described as the remains of the Con-

ventual Church erected at the restoration of the monastery by Ethelwold, A.D. 970, and including the ruins of St. Etheldreda's own church, founded A.D. 673.\* This (if correct) would make it one of the oldest specimens of the Saxon style in the kingdom. This statement has been contradicted by others, and Professor Willis, who has devoted much attention to these buildings, states that they are the remains of the **Infirmary** of the monastery with a chapel attached, and erected many years subsequent to the period just mentioned; the portion we have likened to the nave of a church—now affording an approach to several residences—was the body of the **Infirmary**; the portion east of the arch was doubtless the chapel; and the vaulted room before mentioned, the chancel.

This statement derives some confirmation from the existence, in a similar position, of the **Infirmary** at Peterborough, and at some other places. The style of architecture too denotes a period subsequent to the erection of the Nave of the Cathedral.

The house on the north side, adjoining the chapel before mentioned—now a prebendal residence—appears to have undergone little alteration since its erection; the parapet, and the almost flat roof covered with lead, appear to be original. This was probably used by the master of the **Infirmary** as a residence, and a hall to entertain the aged and infirm separately from the sick monks, being near the chapel and the infirmary. The next house westward—now the residence of a Minor

\* See Introduction, p. 4.

Canon—was probably used for the entertainment of guests, or for some other purpose of the kind.

The ~~Dormitory~~ of the monks generally, of which no traces remain, is thought to have stood upon the open space near the south end of the Transept; it was a convenient position, and probably communicated with the church by a covered passage to enable the monks to attend the nocturnal services without going into the open air; but in consequence of the many alterations which have been made at different periods, the demolition and removal of some buildings, and the ruin of others, it is difficult to speak altogether with certainty.

The only part remaining of the ~~Cloisters~~ is the north-east angle, through one part of which is the south entrance to the Cathedral by a fine Norman door-arch which was the common entrance for the monks. The prior's entrance\* was at the north-west corner, and is finer still, (vide p. 28); this is in the Dean's garden, and so is the rest of the Cloister. The inner wall of the north and east sides are yet standing, with the openings filled up, but the roof is gone. These were not the original Cloisters, but occupy nearly the same position as the earlier Norman ones.

The ~~Chapter-House~~ stood somewhere near the south-east corner of the Cloisters, not far from the present Deanery, but nothing remains to show the exact position; both Mr. Bentham and Mr. Millers describe it as having stood on the space occupied by the Dean's flower

\* This doorway is about to be restored in some measure, at the expense of the Bedfordshire Archæological Society.

garden; there are some remains of a building in the Norman style, but barely sufficient to enable us to say for what purpose it was erected or used.

The Refectory, according to Professor Willis, stood at the south side of the Cloisters, on part of the space occupied by the Dean's garden, in one of the walls of which are some corbels of the Early English period still remaining.

Our attention will now be directed to the **Beaenry**, by many thought to have been the Refectory, but was more probably the Guest-hall for the entertainment of strangers visiting the monastery; it is a large building standing like several others upon vaults, and appears to have been built in the latter part of the thirteenth century; it has, however, at different times undergone considerable alterations, and presents but few remains of that period; although the walls, buttresses, and vaults bear strong characteristics of it. This formed the northern side of a small court, around which were buildings forming the residence of the priors of the monastery, of which also the next house—now the residence of the eighth prebendary—formed a part; [the vaulting of this is very ancient, probably erected in the early part of the Norman æra, but the superstructure is of a later period.

Adjoining this at the south-west corner, next the garden, stands a building generally known as

### **"Prior Crauden's Chapel,"**

having been founded by John de Crauden, prior of Ely

(1321—1341), and built under the direction of Alan de Walsingham, as a private chapel attached to his residence. It is most interesting for the rich remains of architectural beauty which it displays. "It is," says Mr. Rickman, "one of the most curious and valuable Decorated remains in the kingdom; its ornaments are of the best character, and well executed, and the whole design is of great excellence." It belongs to the Deanery, but was for many years used in connection with the adjoining house, having been converted into three rooms by floors inserted; these floors have been removed and the chapel in some degree restored; some of the windows which had been closed have been reopened, and the eastern one filled with stained glass, the gift of Mrs. Smart, of London. It is now used as a chapel for the Grammar School.



The chapel stands upon a vault, the floor of which is nearly upon a level with the surrounding ground; it has a groined ceiling supported by plain columns, and

the original entrance was directly under the west window of the chapel, but is now on the north side. The entrance to the chapel is by a staircase which winds within the buttress at the north-west angle. The length is divided into four compartments by clustered columns, from the tops of which sprung the ribs of the vaulting. The first compartment is plain, and was probably the ante-chapel: the second is ornamented with a double niche richly decorated with small columns, pinnacles, crockets, &c.; in the lower niche the wall is perforated for a small window; the upper one probably contained a figure: the third and fourth compartments have long pointed windows, separated into two lights by a mullion. The east end has ornamented niches in the angles, and projects a little beyond the compartments, forming a recess in which is the large window, divided into five lights, with elaborate tracery. The floor is elevated at the east end for the altar, and is formed of mosaic tiles; upon the raised portion is represented the Fall of man, and the remainder ornamented with various other figures and devices; some portions are nearly perfect, but the colouring is greatly faded. Some remains of fresco painting on the walls were discovered when the restorations were in progress, and probably the chapel had originally been richly embellished with colours and gilding, in the style of the period in which it was built.

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We have now an opportunity of glancing at some of the other portions of the monastic buildings which formerly extended from the Prior's Lodge to the gateway,



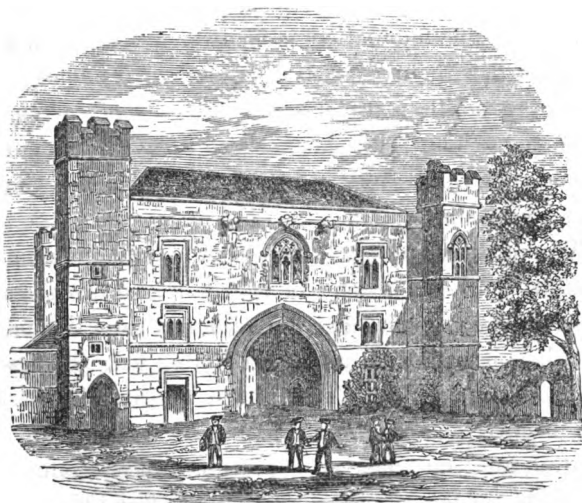
but are now somewhat short of it, as a garden belonging to one of the houses intervenes.

The first, adjoining the Deanery—now the residence of a Minor Canon—is part of the former residence of the priors, called “*The Lodge*,” and contained the great hall, the high sharp-pointed windows of which still remain in the first story; from the corner of this hall a gallery or passage led to the prior’s chapel just mentioned. The next portion is the residence of the Master of the Grammar School; adjoining which is the dormitory for the pupils, formerly the Grammar school. Next also is the residence of a Minor Canon, which brings us to the end of this series of buildings. These all stand upon vaults or crypts, which were probably used as cellars or storehouses, and the superstructure as lodgings for guests of the prior, being near his residence; and formed the western side of the monastery.

We now cast our eyes over the Park, lately much improved by the exertions of the late Dean; it was formerly divided into small inclosures by hedges, stone walls, and ditches, but now is divided by iron fencing into two pieces, and has been planted in various parts with ornamental trees; a pathway runs round the south-eastern portion, and another across it, and by a pair of iron gates a communication is formed with a street at the lower part of the city. On the south side is an artificial mound generally called “*Cherry Hill*,” the origin of which is uncertain; Mr. Millers thought it once formed the site of an ancient castle erected for the defence of the monastery, which in early times expe-

rienced the vicissitudes of war ; it is covered with trees and shrubs, and a winding path leads to the top, where is a kind of summer-house. A good view of the adjacent country may be had from the summit, particularly towards the south and west.\*

From the foot of this hill, extending to some length westward, is a range of buildings used in part as stables and coach-houses by the Dean and Canons, and partly as work-shops and store-houses for stone and materials required for the repair of the Cathedral and buildings ; this was in all probability the small Grange within the precincts, a larger one standing more to the westward, outside the monastery.



This brings us in our progress to the great gate of

\* Admittance may be obtained by applying at the Porter's Lodge.

the monastery, called "~~El~~ **Porta**," or more commonly the "Porter's Lodge," It is a large and massive pile, having square towers at the angles, and was begun by Prior Buckton, but not finished at his death in 1397. On the east side the opening is a single arch of great span, but on the west there are two openings, a large one—but less than that on the eastern side—for carriages, with a smaller one for foot passengers. The north end of the building is occupied as the residence of the Porter, who is also a Virger of the Cathedral; the south end, with the rooms above, including a large room over the archway, is appropriated for the use of the **Cathedral Grammar School**, founded in 1541, by king Henry VIII., and under the control of the Dean and Chapter. The foundation is for twenty-four boys, who are elected without restriction of birth or residence, and receive in addition to their education a small payment in money. The Head Master also takes private pupils in addition, and every means are afforded for a first-class education.

We next pass through the gateway, and examine its western front, which remains nearly in its original state, there are some niches and canopies, and several shields, but their bearings are nearly all obliterated. The gates are closed at night. We now turn northwards outside the western boundary of the monastery towards the Cathedral, and thus have an opportunity of observing the other side of the buildings we noticed after Prior Crauden's chapel. That these buildings are of great antiquity is evident by the flat Norman buttresses on part

of the western wall; but they have at various times undergone considerable alterations which have done much to obliterate their original appearance, and alter the character of the buildings. The first portion nearest the gateway is occupied by the Rev. W. E. Dickson, Minor Canon and Precentor; the next by the Rev. J. Chambers, Head Master of the Grammar School; next to this, a few feet in retreat, is the residence of the Rev. J. H. Henderson, one of the Minor Canons, and Incumbent of the parish of the Holy Trinity; this was a portion of the prior's residence noticed in p. 93. Adjoining this on the north is the Deanery, and the space between this and the Cathedral is occupied as a private garden by the Dean. On our left are the gardens and premises belonging to the Bishop's Palace; and this brings us to the west end of the Cathedral, from whence we started on our tour of observation.

The Cathedral is too much encumbered by buildings to allow us to take the whole of it into view from any one position; but several good points of view may be found at moderate distances, ranging from south-west to east, which will, we think, amply repay those who may have leisure and inclination to go a short distance to examine them.

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Having endeavoured to point out to the visitor, to the best of our ability, the objects most worthy of notice in and around the Cathedral within the precincts of the ancient monastery, we will add a brief notice of some

other buildings which should not be passed by without observation.

### The Bishop's Palace.

This is a large mansion consisting of a centre and two wings, nearly adjoining the west end of the Cathedral, being separated from it only by a public road. But little is known of a palace here prior to the time of Bishop Alcock, who erected the present wings with a noble hall or gallery about the end of the fifteenth century: his arms, and those of the see are on the front of the eastern wing. The gallery adjoining the western wing was erected by Bishop Goodrich in the third year of the reign of Edward VI., whose arms appear in stone on the centre of the lower panels of the bay window; on the panel to the right of this are the arms of Bishop Goodrich, and on the left panel, the same arms impaling those of the see; on the left-hand splay panel is carved the "Duty towards God," and on the right-hand splay panel the "Duty towards our neighbour." The more modern part of the house next the garden is said to have been erected by Bishop Keene, but was perhaps only altered by him, as there was on the eastern side of the part projecting into the garden, a stone door-arch apparently much older than this part of the house; and another on the eastern side near the chapel; this has been removed, and now forms the servants' entrance from "the Green."

There are in the Palace several portraits of bishops and of others, also a curious painting called the "*Tabula*



*De Witt's Palace, N.Y.*

Engr. by T. A. Smith.



*Eliensis*," representing the forty knights who were quartered on the monastery by William I., each with his shield of arms, and a monk as his companion. There is also a picture 6ft. 6in. long, and 2ft. 2in. high, representing the funeral of Bishop Cox, in 1851. The late bishop left by his will two valuable pictures to the see, to remain in the palace. There is a good library in the palace belonging to the see.

The interior of the house has been much improved, and the chapel in the eastern wing fitted up with much taste; the gardens are neat and kept in excellent order.

Formerly, the bishops of Ely had residences at several other places, viz. palaces at Somersham, and Downham; Wisbech Castle, and the manor-houses at Doddington, Fen Ditton, and other places in Cambridgeshire; and Hatfield, and Hadham, in Hertfordshire; there were ten manor-houses and places of residence belonging to the bishop of Ely at the time of Bishop Barnet. The London residence of the bishops of Ely was formerly in Ely Place, Holborn, which house was occupied successively by forty-one bishops, extending over a period of nearly five hundred years; more recently it was in Dover Street, Piccadilly, in a house built by Bishop Keene, on the site of Albemarle House and other messuages, which were purchased for the see in 1772.

The "Green" in front of the Palace was formerly a piece of waste ground, but a few years ago was laid out and planted with shrubs and fenced off with a neat iron railing, at the expense of the late bishop, reserving to the public the right of free admission from eight, a.m.



until an hour after sunset; this improvement has, we regret to say, through an unfortunate misunderstanding, been done away, and it now reverts to the sad state it was in before the improvement was made. The house standing in a garden with iron gates (opposite the Russian gun) stands upon the site of an ancient chantry called "The Chantry on the Green."



### St. Mary's Church.

This church will be found a short distance westward of the Palace, standing in a large grave-yard with a row of lime trees in front. It is a neat building, with a Nave and aisles, Chancel, and a Tower surmounted by a spire at the west end. The church is a mixture of the Transitional and Early English styles, but the Tower and Spire are in the Decorated style.

It was built by Bishop Eustachius in the early part of the thirteenth century, on the site of a former church. "It contains," says Mr. Millers, "some curious architectural remains, particularly the north and south\* door arches, which are pointed, and decorated with different sorts of Norman mouldings; but the columns have slender detached shafts, united under one capital wreathed with foliage, as in the Early English style. Of this mixture there is no other specimen at Ely, and I have not met with an account of such an one in any other place." "In the Tower of the Cathedral we have the Norman style with pointed arches; in the Galilee, built a very few years after, we have the Early English style; but each of these is perfectly and characteristically distinct: in the interval, between the erection of the one and the other, the public taste had undergone a change. It seems as if the work before us had been erected in that interval, and that the architect was disposed to adopt the new style without quitting the old one."† The Galilee of the Cathedral was erected in the early part of the thirteenth century (1215), and it is not improbable that this church was erected shortly before, and during the episcopate of the same bishop.

The columns of the Nave are simple and cylindrical, the capitals are Norman, and nearly similar to those in what has been called "The Infirmary," but the high pointed arches they support are of a shape usual in the age in which this church was built, and some of the

\* This door was blocked up when the church was repaired in 1829.

† Millers' Description of Ely Cathedral, p. 148, 149.

mouldings are Early English. The windows in the aisles and clerestory are Perpendicular, probably inserted at a later period, when the church was repaired. The Chancel is Early English, with an inserted Perpendicular east window: there is a double sedile under one trefoil arch, and a double piscina in the south wall.

A chapel on the south side (a portion being parted off for a vestry) is also in the Early English style; it has a triple lancet east window, and a west window of two lights with a quatrefoil in the head, but this window is blocked up.

The church was repaired and pewed, and the gallery on the south side erected in 1829. There are no ancient monuments, but a few modern tablets on the walls record the deaths of some former residents in the parish. The living is a Perpetual Curacy, in the patronage of the Dean and Chapter; the present Incumbent is the Rev. S. Smith, M.A., one of the Minor Canons of the Cathedral.

### The Grange.

The premises adjoining the churchyard on the west stand on part of the ground formerly occupied by the "Grange" of the monastery, and the house is stated to have been at one time the residence of the Protector, Cromwell. The "Sextry Barn," one of the largest in the county, perhaps in the kingdom, stood here; it was taken down a few years ago, and the space once occupied by the monastic "farm yard" is now covered by modern buildings, part of which, at least, are used for

as good purposes—on one part excellent and commodious National Schools for both boys and girls have been erected, and on another a series of substantial and comfortable Almshouses for aged men and women, inhabitants of Ely.

### St. John's Hospital.

The site of this hospital is a few hundred yards westward of St. Mary's Church ; the remains of it are very scanty, but sufficient to shew that the buildings were of an early age, although not enough to enable us to form an opinion as to their form and extent ; what is left has been converted into use as farm buildings, one portion near the dwelling-house, and others a short distance from it. There were formerly two hospitals in Ely, this dedicated to St. John the Baptist, and another to St. Mary Magdalene, the site of which is now unknown. According to Mr. Bentham the revenues of the two were united and the communities associated by Bishop Northwold about A.D. 1240, by whose ordinance the united hospital was to consist of thirteen chaplains and brethren, who were to have a common refectory and dormitory, and to wear an uniform habit, and under the immediate government of the Sacrist of Ely. It seems that this was not, like other hospitals of the kind, dissolved by Henry VIII., for it was held under the mastership of Edward Leeds, the second prebendary of the eighth stall, who was also chancellor of the diocese under Bishop Goodrich, in the reign of queen Elizabeth, he was at the same time chaplain to Archbishop Par-

ker and Master of Clare Hall, Cambridge; and having afterwards obtained from the queen a grant of the hospital, with the consent of Bishop Cox he surrendered the whole site and possession to his college; his grant to the college was confirmed by the Dean and Chapter in 1562, and the property is now in the hands of the Master, Fellows, and Scholars of Clare College, Cambridge.



## APPENDIX.

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### THE CATHEDRAL ORGAN.

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The following brief account of this fine Instrument, furnished by the Rev. the Precentor, may be interesting to many.

At a very early period the Cathedral, or Conventual Church, contained an organ or organs: this clearly appears from records preserved among the muniments of the chapter; and at the dissolution of the Abbey we read that there were "two pair of organs in the quire, and one pair in the Lady Chapel." It is highly probable, from indications in the stone-work, that one, at least, of these Pre-Reformation organs was placed in the triforium of the present nave, on the north side. It is well known that the Quire at that period extended west-ward across the Octagon: the organ, therefore, was situated near the gates, and above the stalls of the ancient Quire, nearly as it is now in the modern Quire. The Great Rebellion swept away organs from Ely, as from all other English Cathedrals; and during this dreary period the Choral Service was suppressed and prohibited. After the Restoration, viz., about the year 1685, a new organ was erected by the celebrated Harris; and it is remarkable that this organ remained in daily use up to the year 1831, without material alteration, not even a swell having been added to the

original great and choir. It is worthy of mention, that during the extensive repairs of the Cathedral, conducted by the able architect, Essex, about the middle of the last century, a proposition to place the organ at the *eastern* end of the Quire was seriously urged by him on the consideration of the Dean and Chapter. He alleged that the instrument would "conceal much cold unornamented wall!" The condition of Harris' organ had become dangerously crazy when Messrs. Elliot and Hill were employed to re-build it, or rather to insert a new instrument in the old case. This they did with great ability and success, and the organ, which comprised ten stops in the great, five in each of choir and swell, and one set of pedal pipes, was a fine specimen of the art as it was understood and practised thirty-seven years ago. When the restorations were commenced which have resulted in the present splendid embellishment of the Cathedral, the organ-screen was removed; and in 1851 the organ was remodelled and altered to the CC compass, enclosed in its costly and exquisite case of carved oak, and *suspended* from the triforium of the choir, above the stalls on the north, or (at Ely) Decani side. Provision was made for an adequate pedal organ, lodged in the triforium gallery, where an admirable site was also secured for the swell-box: the choir organ is *beneath* the great, and behind it, in a picturesque stone tribune or loft, the organist was seated at the manuals. Three stops—viz.: a manual Double of wood and metal, 16 feet tone; a metal Quint of 6 feet; and a Posaune of 8 feet—were added to the great organ, which then possessed a tone of great power and beauty.

By the liberality of the chapter the completion and great enlargement of the organ has been effected in the present year (1867). Messrs. Hill have introduced a new swell of 13 stops throughout, with a pedal organ of adequate dimensions. To this pedal organ the principal inhabitants of the City of Ely contributed the important addition of a Sub-bass of 32 feet tone, at a cost of upwards of £80. The whole instru-

ment has 40 sounding stops, and it will be seen from an inspection of the list that every stop, even to the clarionet, is complete and entire, extending through the full compass of its manual. The tone of the full organ, with swell coupled, is very grand. The reeds, like all the stops of this class manufactured by Messrs. Hill, are positively models of smoothness, equality, and power. The two 8 feet reeds of the great, and the 16 feet reed, with the Horn, of the swell, are specimens of which the builders may well be somewhat proud. All the compound stops are very brilliant.

Equal temperament has been applied to the tuning.

Appended is a list of stops :—

GREAT ORGAN—CC to F in Alt.

	<i>Ft. Pipes.</i>		<i>Ft. Pipes.</i>
1. Double Diapason, open metal to G G, 12 feet, stopt wood below....16	54	8. Fifteenth, metal .... 2	54
2. Open Diapason, metal. 8	54	9. Sesquialtera, iii ranks, metal .....	— 162
3. Open Diapason, metal. 8	54	10. Mixture, iii ranks, metal .....	— 162
4. Stopt Diapason, wood. 8	54	11. Posaune, metal ..... 8	54
5. Principal, metal .... 4	54	12. Trumpet, metal. .... 8	54
6. Harmonic Flute, metal (vice Quint) ..... 4	54	13. Clarion, metal ..... 4	54
7. Twelfth, metal ..... 2½	54		918

SWELL ORGAN—CC to F in Alt.

1. Double Diapason, open metal to Gamut G, 6 feet, stopt wood below.16	54	8. Mixture, iv ranks.... 2	216
2. Open Diapason, metal. 8	54	9. Double Trumpet, metal and wood .....	16 54
3. Salcional, metal. .... 8	54	10. Horn, metal ..... 8	54
4. Stopt Diapason, wood. 8	54	11. Trumpet, metal..... 8	54
5. Principal, metal .... 4	54	12. Oboe, metal ..... 8	54
6. Lieblich Flute, metal . 4	54	13. Clarion, metal ,.... 4	54
7. Fifteenth, metal ... 2	54		864



## CHOIR ORGAN—CC to F in Alt.

1. Open Diapason, metal to 6 feet, open wood below 8	54	5. Flute, wood . . . . . 4	54
2. Dulciana, metal . . . . . 8	54	6. Piccolo, wood . . . . . 2	54
3. Stopt Diapason, wood. 8	54	7. Clarionet, metal . . . . . 8	54
4. Principal, metal . . . . . 4	54		<hr/>
			378

## PEDAL ORGAN, CCC to E.

1. Sub-bass, wood . . . . 32 tone 29	29	6. Mixture, iii ranks, metal . . . . . 4	87
2. Open Wood . . . . . 16	29	7. Trombone, wood . . . . 16	29
3. Open Metal . . . . . 16	29		<hr/>
4. Bourdon, wood . . . . 16 tone 29	29		261
5. Octave, metal . . . . . 8	29		

## COUPLERS.

1. Swell to Great.	4. Choir to Pedal.
2. Great to Pedal.	5. Swell to Pedal.
3. Ditto by the foot.	

Six composition pedals—three to the Great, acting simultaneously on Pedal; three to Swell. Total number of Pipes, 2421.













